

COUNTRY LIFE



MOTT B. SCHMIDT, ARCHITECT

RESIDENCE OF MR. AND MRS. MOTT B. SCHMIDT, AT BEDFORD, N. Y.

WATER COLOR BY W. B. E. RANKEN

November 1930

Price 50cts.

Doubleday Doran & Company Inc.



The Queen Anne Baby Grand, \$1980, in a room created by the artist, Allan Saalburg. There are Steinway cases inspired by all the famous periods of decoration

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THE INSTRUMENT OF THE IMMORTALS



Of the STEINWAY, Horowitz says: "It has been my inseparable and faithful friend since the inception of my career."

IT IS A CIVILIZED ROOM . . . a room distinguished by urbane color, brilliant dignity, and the art rather than the cult of comfort. Within it life seems induced to a pleasant pace. It seems really to exercise a subtle sway over the smiles of ladies, over the manners of men. After an evening spent there, people are moved to say (not quite able to identify the faint, beguiling atmosphere that lingers like a fragrance in the memory), "What a delightful evening we have spent!"

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Corner Pylon

Norton Memorial Hall

Chautauqua, New York

°

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Norton Memorial Hall is an auditorium seating 1,500 people. The building is approximately 83 by 143 feet, with walls 40 feet high. The entire building is of reinforced concrete, the exterior left just as it came from forms and molds except for cleaning with brush and water.

PORTLAND CEMENT *Association*

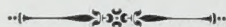
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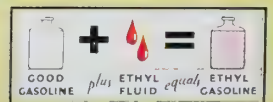
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This department of Country Life constitutes the largest directory of suburban and country real estate published in America. For information regarding properties not found in these columns and for advertising rates address C. Kircher, Manager, Real Estate Directory of Country Life, 244 Madison Avenue, New York, N. Y.

NEW YORK

NEW YORK

NEW YORK

For sale -- this

Charming Hillside Villa

high above and overlooking the
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fully furnished and equipped with all modern requisites of a gentleman's year-round home—and only 34 miles from New York

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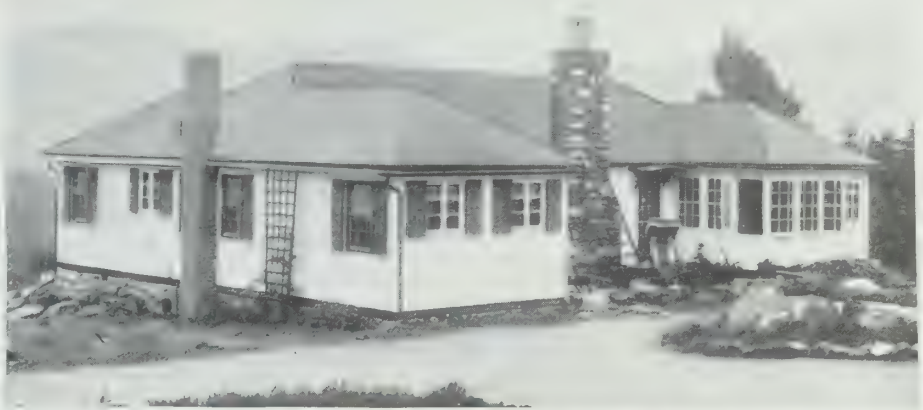
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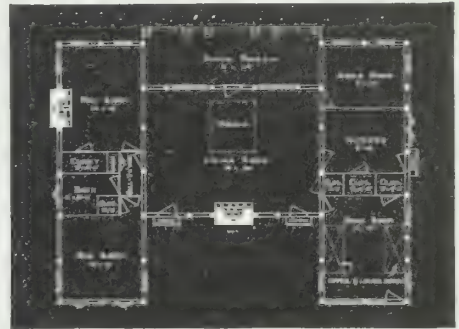
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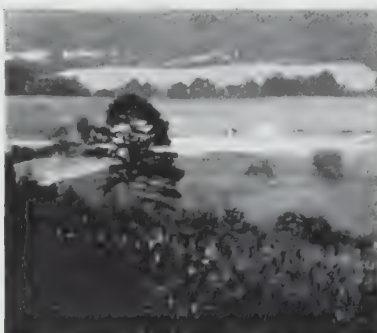
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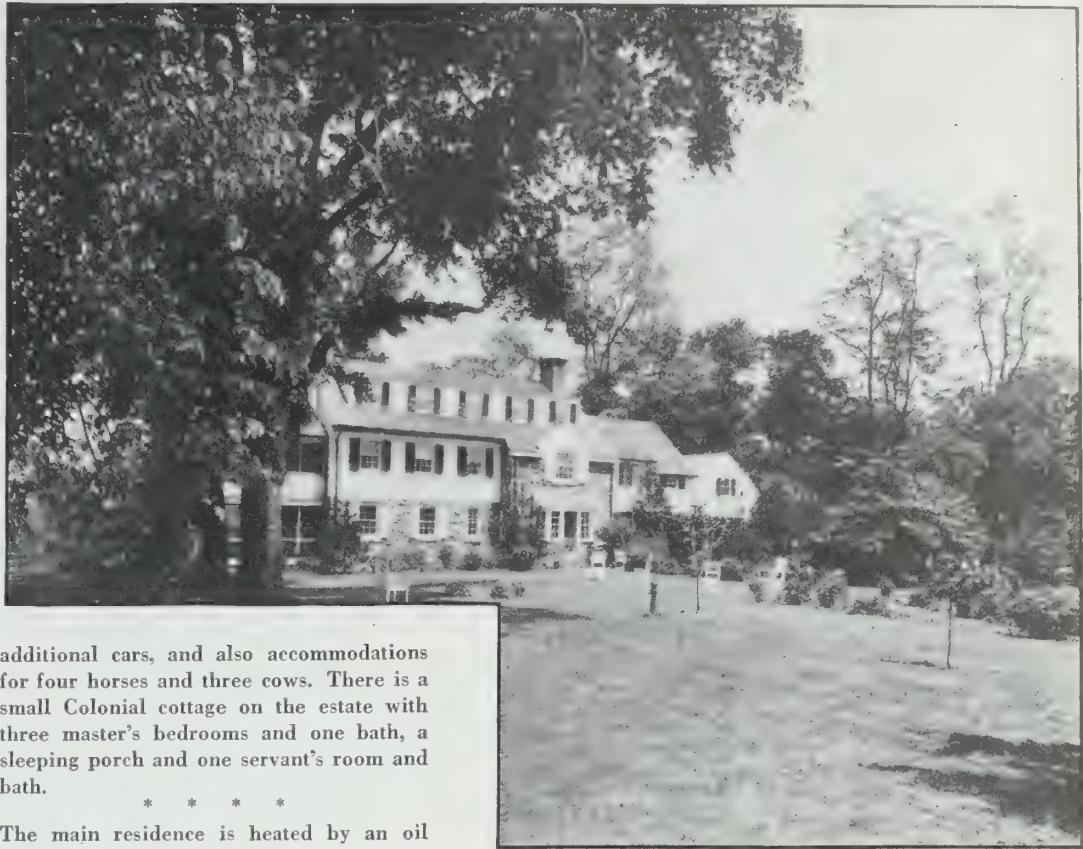
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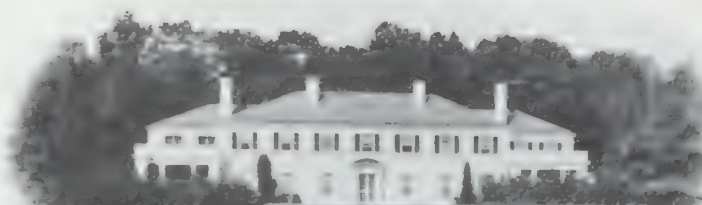
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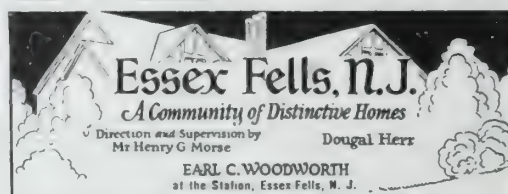
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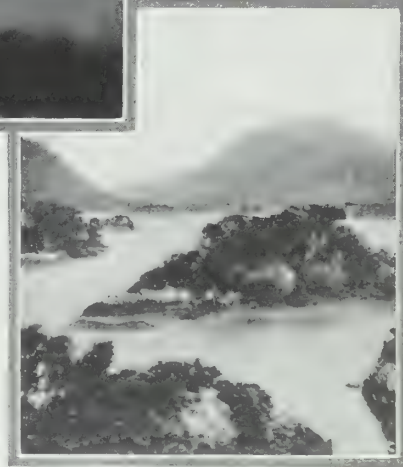


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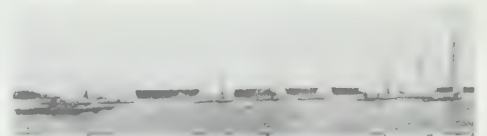
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by **GEORGE W. R. ANDRADE**

FREQUENTLY letters have been received at this office regarding the matter of inoculation against distemper. They have particularly referred to the Laidlaw Dunkin method which was, of course, developed in England. Our readers will recall articles for some years past in this section, requesting financial help for this very deserving cause—namely, the fight to learn as much as possible about distemper and to develop methods of combating the disease.

A large sum of money was collected in America, largely through the untiring efforts of that great Boston dog lover, Charles Tyler; and this, with substantial English contributions, has financed a most successful undertaking. Dr. Edwin R. Blarney of New York City, the official veterinary of the American Kennel Club and one of the most able men in his profession, believes very firmly in inoculation by the Laidlaw Dunkin method. He emphasizes, as do all familiar with the treatment, the necessity for exactly following directions.

The official statement of Doctor Pyle, of the Lederle Laboratories, says that 90 per cent of the cases treated for the prevention of distemper have failed to contract the disease. Of the remaining 10 per cent a large number of the failures were due to wrong administration.

I fully appreciate the responsibility which a positive position on this matter entails, yet I endorse the treatment in the strongest possible terms. In years past I have seen many beautiful young dogs waste away and die. All medical aid seemed useless. I urge you—all of you who own dogs—to take your pets to a first-class veterinary and have them inoculated and, while the treatment is in progress, handle them as sick dogs. Keep them well fed, quiet, dry, and out of drafts.

There is another matter which quite frequently comes to my attention. Some one wants to buy two puppies, suited to breed to one another when they mature. This discussion, of course, is quite elementary. If it is merely the aim of the prospective purchaser to produce puppies, any sound dog and bitch can do that; but if the person wishes to breed young dogs of which he may be proud, the matter requires more thought. Every dog and every bitch that ever lived had certain anatomical faults. In breeding it is most desirable that sire and dam do not both possess the same fault. Since it is impossible to appreciate precisely the bodily form that the puppy will possess on maturity, it is also impossible to tell what faults it will have.

Start with a bitch puppy and, when she reaches maturity, pay a stud fee to an eligible stud dog. Most breeders are anxious to help the novice. They will gladly tell him the faults of his bitch and recommend a suitable partner. Always, if possible, go back to the kennel from which the bitch was acquired for breeding information. Finally, bear in mind that the best producing sires in the world cannot be counted on to produce from certain bitches as well as another animal of slightly less quality which is better suited. Stud fees for one bitch do not amount to as much as keeping a male, and increased prestige and value is gained from using a well-known stud dog.

An Impressive Record

Recently we showed our dogs at Cleveland, Toledo, Cincinnati, Louisville, Ft. Wayne, Huntington, Indianapolis, Chicago, St. Louis, Scranton and Lancaster. At every show we won Best of Breed; at Indianapolis one of our dogs won Best in Show—all breeds, and at Scranton one was "Reserve Best in Show." We finished three more champions. Erin Dane Kennels are continually bringing out top quality Show dogs.

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In our opinion one quality above all others is most desirable in a dog. The animal must have an intelligent, kind disposition. We have a kennel of dogs, ideal in character, bred in the purple, and—show dogs. Our representatives have selected the choicest Danes in Europe and America in order that Erin Dane Kennels might breed the finest Great Danes obtainable.

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CORRESPONDENCE
A PLEASURE

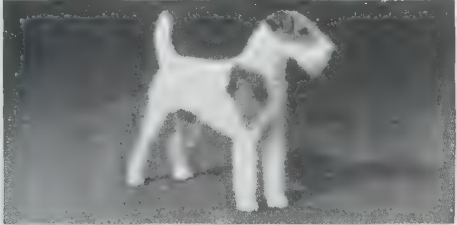
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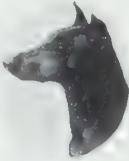
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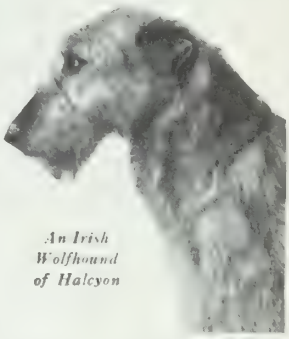


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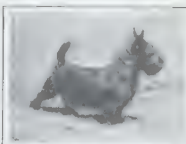
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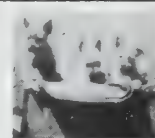
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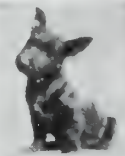
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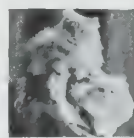
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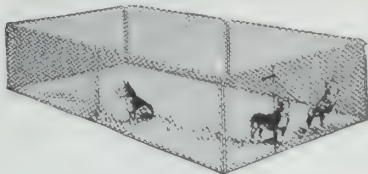
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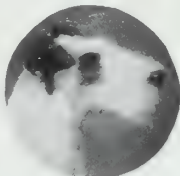
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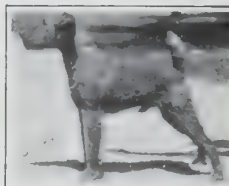
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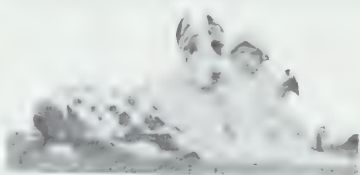
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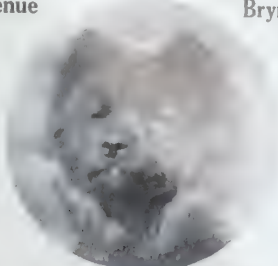
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I am very surprised to learn that a big proportion of our local sales made here in Marion have been made thru our ad in Country Life. This in spite of the fact that our local newspapers have run several feature articles about our Collies.

The key we use and the fact we continue year after year with Country Life indicates that we are well satisfied with results.

The point is often made that publications such as yours do not sell to breeders and fanciers. I find that many of the parties I ask, coming in to see to become fanciers and breeders. Collies of the right sort tend to excite fanciers and breeders gradually. ALWAYS A SINCERE EFFORT TO PRODUCE THE UTMOST IN COLLIES.

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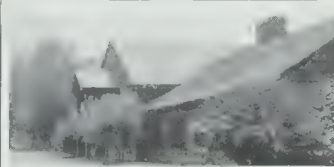
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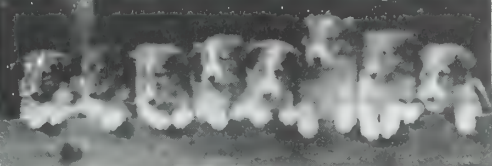
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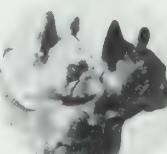
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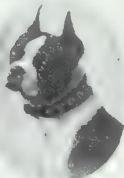


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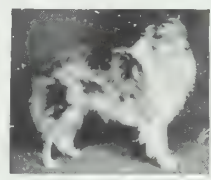
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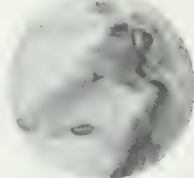
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PADDOCK AND BYRE



by **G. W. R. ANDRADE**

AS WE write, fall is with us—those crisp autumn days when riding is a real joy. Whether to hounds or in more peaceful and less hazardous pursuits, by all means try to enjoy this pleasant form of exercise.

There have been some excellent horse shows this year. These events have long been most colorful and instructive. Did you make the effort this year to go to some and, if you are a novice, learn some of the manners and curves that go to make the horse superior to the "plug"?

A rather remarkable example of the progress made by dairy cattle breeders in the last few decades is the production record of the Holstein Carnation Walker Inka. This animal was bred and is owned by the Carnation Milk Company. She finished a yearly record of 30,443.6 pounds of milk and 1,002.8 pounds of butterfat—more than fifteen tons, or 3,540 gallons of milk—and during half of the test the animal was seriously handicapped by a severe injury to the top joint of her right front leg! In fact so serious was this injury that she was known among her owners as "the three-legged cow", lying down all the time except while being milked. It did not affect her production, however, as in thirteen official test periods made during the year, she remained close to her average of 83 pounds daily. Her lowest daily fat production was 2.3 pounds, and for four and a half months she ran more than 3 pounds daily.

The last of the living recorded Century Holstein sires is dead. He sired 156 sons and 222 daughters. His female progeny are scattered throughout seventeen states and his sons are in almost every state. He sired 106 daughters which have already successfully completed advanced registry tests. This wonderful bull, King Segis Alcartra Prilly, weighed 2,600 pounds in breeding condition, and was not only a grand champion himself but a sire of many winners. The loss of this great animal will be keenly felt by the owners of the Pabst Farms at Oconomowoc, Wis., who have owned him for the past eight years.

Some time ago there was started a discussion, among dairy cattle people, as to the desirability of the herd test as distinct from individual production records. When the smoke of argument clears from time to time, the matter seems to boil itself down to the question of forcing the animal involved. In other words, by specialized feeding on certain types of food, an animal can be made to produce in excess of her normal yield. If this practice is indulged in, the future value of the animal is impaired and she may even fail to fulfill her biological mission in life. This sort of testing is of very questionable value and certainly is to be discouraged. However, it does seem to be on the decline.

An interesting test has just been completed by the herd of sixteen purebred Jerseys owned by J. N. Martin, of New Providence, Iowa. These cows averaged 482.34 pounds of butterfat for the yearly period, making the second highest average of all the tested Jersey herds in America entered in the official production tests of the Herd Improvement Registry of The American Jersey Cattle Club. The herd holding the record for an average of 567.8 pounds of fat on twice-a-day milking is owned by J. W. Coppini, of Ferndale, Cal.



F. E. Robinson brings out another sensational winner, Clearview Sunflower, recently acquired from him by Miss Isabella M. Scott, of Plainfield, N. J.

Chapelhill Jean 5th, owned by Wendover Farms, Bernardsville, N. J., was Grand Champion at Eastern States this fall



Quality is present to a marked degree in these five daughters of Coronation's Oxford King, taken at David Baird, Jr.'s, home at Camden, N. J.

The Elm Hill Farm showed the Grand Champion Jersey at Eastern in 1930—Les Cotils Blonde



PHOTOGRAPHS BY FREDERICK VIER



Some Holsteins, along the Brandywine, owned by Winterthur Farms, Winterthur, Delaware



Langwater Farms of North Easton, Mass., has long been a nursery for quality Guernseys

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Five-Gaited:

CLEARVIEW FASHION PRIDE, Chestnut Stallion, 8 years old

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CLEARVIEW WILD FLOWER, Chestnut Mare, 14.3, 4 years old

CLEARVIEW SUPREME, Chestnut Mare, 15.1 $\frac{3}{4}$, 5 years old

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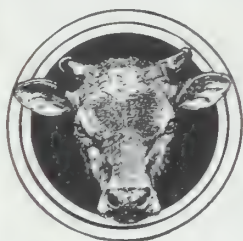
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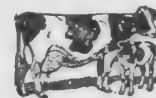
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The dining room in pine



A corner cupboard of pine completes the charm of the paneled dining room in the home of the well-known architect, H. W. Rowe, Round Hill, Greenwich, Connecticut, just as a similar cupboard held quaint Wedgewood in the historic Gilbert House, now preserved in the Eastern States Exposition, Springfield, Massachusetts



And now pine lends its radiant hospitality to Thanksgiving festivities just as it did generations ago. The dining room with paneled walls either in painted pine or plain finished knotty pine is again the vogue. Once more pine forms the distinguished setting for crystal, silver, and china.

Peculiarly adapted to any kind of paneled walls is Shevlin Pine, as it is thoroughly kiln-dried and will not warp, shrink or crack. And it is so workable that fine points of pilasters and moldings can be carried out to the last exquisite detail. In old ivory, pearl gray or indigo blue as well as pure white, painted walls of this pine bring ancestral charm to any room.

French Provincial dwellings, English type houses as well as the traditional Colonial residence today include rooms of Shevlin Pine as part of their architectural charm.

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We sell to lumber dealers only. Our conveniently located branch offices will be glad to help your dealer get Shevlin Pine if he is not already supplied. Offices at: Chicago: 1866 — 208 South La Salle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Los Angeles: 536 Petroleum Securities Building; Toronto, Ontario: 606 Royal Bank Building. You need not accept a substitute for Shevlin Pine. It is now grade-marked and trade-marked for your protection.

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Have for sale a large number of Ring-neck pheasants, Hungarian partridges, Mallard ducks, Call ducks, Bob White quail, Valley quail, and practically anything in the line of game and fancy birds and animals.

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No. 5

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INFORMATION BULLETINS

ON THE ARCHITECTURAL PROFESSION



FREDERICK P. KEPPEL
president of the Carnegie Foundation, recently said:

"The architects furnish the only sizable group in the community who have had an all-around training in the arts, who carry down in an effective way the art traditions of the past. They do not merely talk about art; they create it."

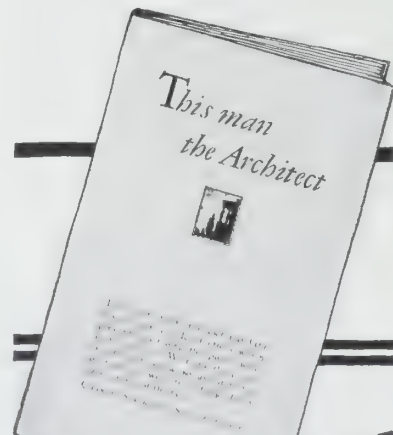
Do you know anything about this man, the architect—what he does and does not do; whether, when you build, he is a luxury or an economy?

The architect, like the doctor and the lawyer, has a code of ethics which prevents him from advertising; therefore he does not tell the public what he is and what he does. We think the public is entitled to know, so we have put some facts of this kind into a little booklet, "This man the Architect." We shall be glad to send a copy of this upon request, without charge, to anyone who is interested. Please enclose a self-addressed stamped envelope.

Charles Scribner's Sons
publishers of

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—the professional journal—
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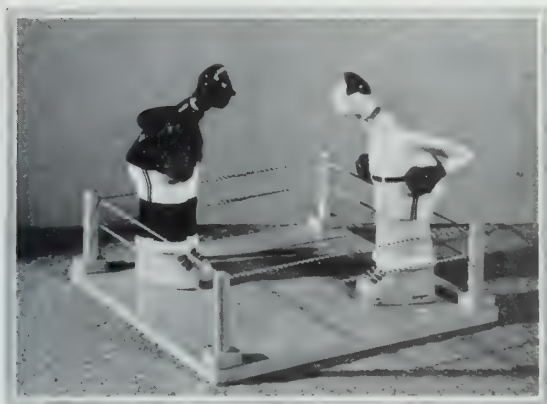
Booklet measures 3½ x 5½ in.

SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE

Is November here already? It only seemed a few weeks ago that the football season started, and now we are right upon Thanksgiving, with Christmas just around the corner. This time we have chosen a group of occasional gift items for your approval. Each is new, each is useful. For prompt service merely

send your orders, with checks attached, to the shops whose names and addresses are given. Should you be interested in locating things not shown here, just write Shirley Paine, Doubleday, Doran & Co., Inc., 244 Madison Ave., N. Y., giving description. She will find anything, made anywhere.



THESE swank new imported battle-of-the-century decanters, hand modeled and glazed in colors, are a knockout in the first round at Lewis & Conger's, 78 W. 45th St., N. Y. "Nightcap" Jamaica Kid versus "Scotch" Haig. The prize ring, 14x14", is very realistic; it is made of green painted wood with proper ropes. Decanters are 10" high, hold 1 1/2 pints, \$7.50 each. Prize ring, \$4.50. All carefully packed for safe shipment and sent to any destination.



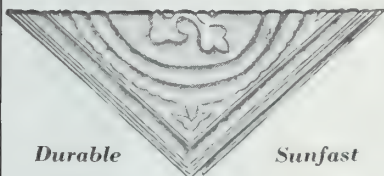
A LARGE, sleek, carved wood seal, shiny jet black; silvered ball and 8" base; 25 1/2" ht. Lenox Hill Studio, 542 Madison Ave., N. Y., says he makes a graceful modern decoration or a smart hat stand; \$15, by express collect.



BACK to backgammon! says smart America, and "Back to backgammon!" say we. It is comforting to note that some of our old inheritances are really worthwhile after all. This set at Hammacher Schlemmer & Co., 145 E. 57th St., N. Y., is covered in fine dark green leather; 21 1/2 x 28 1/2" open; rubber play surface; 2 dice cups; black and white composition checkers and special leather tube for holding them. \$65 del. 100 miles N. Y. Sets \$9.40 up.

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A Sheppard Innovation



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Customers invariably choose a wool or down quilt with this beautiful, soft covering in preference to sateen or similar materials of equivalent value.

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Kindly state color preference when writing for samples.

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DEPT. C, 2012-14 Chestnut St., PHILA.



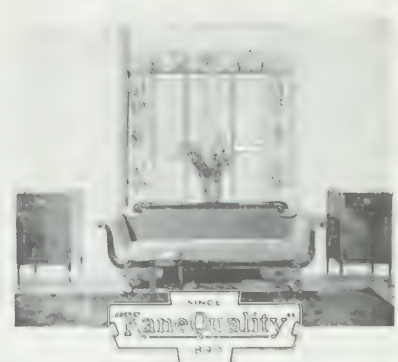
CURRIER & IVES reproduction prints in soft colors: famous Old Homestead in Spring, Summer, Autumn, Winter. Instead of an original cost of \$200 per set, Chagnon & Co., 1170 Sixth Ave., N. Y., offer 4 for \$5 in 12x17" size, \$1.50 singly. In 5x8," \$1.50 set 4; 3x5, \$1 set 4. Please add 15c on each set for postage. Many other Colonial prints.



I'M so glad we dropped into Buchwalter, Inc., at 747 Madison Ave., the other day, or we might never have seen this clever muffin stand made on an entirely new principle which combines extra wide shelves when open, with extreme compactness when folded. The construction is particularly good, being solid walnut or mahogany rubbed to a Colonial dull finish. \$30 in varnish, \$25 painted any color desired. Height, 31"; top shelf, 16 1/4" wide, open; lower shelf, 20" wide, open. This is an exclusive piece.



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"KANE QUALITY" Venetian Blinds make windows a source of attractiveness and charm. They may be had in any color to harmonize or contrast with the draperies; presenting an ensemble of decorative beauty.

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In homes, offices, schools and public buildings "Kane Quality" Venetian Blinds are the new, economical means of regulating light and air precisely as desired. The coupon or a post card will bring you beautiful, free books on "Kane Quality" Venetian Blinds and Insect Screens, famous since 1890.

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Please send me free book on "Kane Quality" Venetian Blinds — "Kane Quality" Rustless Insect Screens.

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Carbonation is the hall-mark of quality. No sparkling water can be fine unless it is highly carbonated. Billy Baxter Club Soda is the highest carbonated water bottled in the world.

Your fancy dealer can supply you. Should he not do so, order direct by pre-paid express; order a case of all one kind, or assorted with Ginger Ale, Sarsaparilla or Lime Soda.

Club style bottles, four dozen, \$7.00 the case. « » West and South, \$1.00 higher.

Satisfaction is guaranteed, or no money will be accepted. Accounts opened. « » Descriptive literature upon request.

THE RED RAVEN CORPORATION
Department C. Cheswick P. O., Pa.



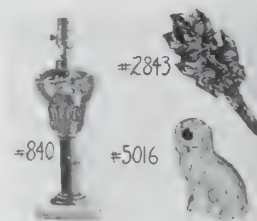
HERE is a find—a surprisingly useful Dutch coffee table of fine figured mahogany, hand-rubbed in brown or red, having a removable glass-tray top and sliding interior compartments for flat silver, linen, and so on. The size 16x24x24" is ample for average needs; \$25 FOB N. Y. Found at Artcraft Furniture Co., 215 E. 58th St., who will ship promptly and enclose cards with greeting.

HEIGH HO! Can this be an engraved glass churn, in which one can watch the pretty bubbles rise as the silver-plated plunger goes merrily up and down? Well, you are just about right at first guess. It gives the master-mixer a chance to see his work. Ovington's, 39th St. and 5th Ave., assure me that the hand-engraved cylinder (grape design) holds nearly 1½ qts. \$12 prepaid 100 miles N. Y.



ONE definite trend these days is to adapt a hint of really good mid-Victorianism to modern usages. I don't mean the horrible atrocities, the gingerbread carvings, but items like the two shown here, combining wire with wood in some cases. The hanging bookshelf has three maple shelves, heavy wire lattice end panels and a graceful wire bow on top for hanging; any basic color, \$11. The umbrella stand is even more unusual, having an Empire crossed arrow and star design. It also comes in any basic color, size 24x6x22" high, \$8. All FOB. These are exclusive originations with Decorative Screen & Wood Utilities Co., 1 Nuttman St., Newark, N. J.

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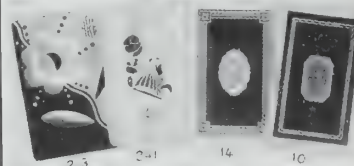
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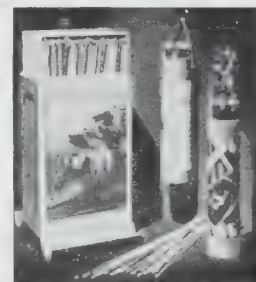


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GARDEN FURNITURE

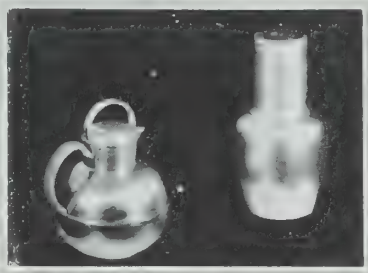
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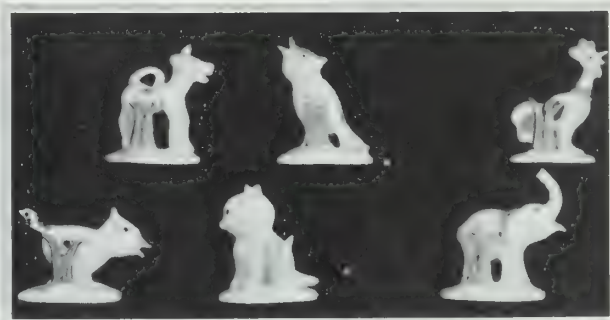
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EVEN with all the animals she had to choose from, old Mother Noah would have clapped her hands in delight at sight of these imported white porcelain animal place-card holders, hand-painted in bright glazed colors. They vary from 1" to 2" high, and each one has a place in which to slip the card. Carbone, 342 Boylston St., Boston, Mass., long famous for clever importations, has the whole menagerie at the pleasant price of \$9 a dozen, assorted. It is hard enough these days to keep one jump ahead of the next hostess, and these seem to be a good step along the way.



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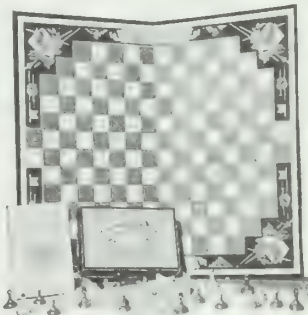
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COUNTRY LIFE

November

1930

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W. B. E. Ranken

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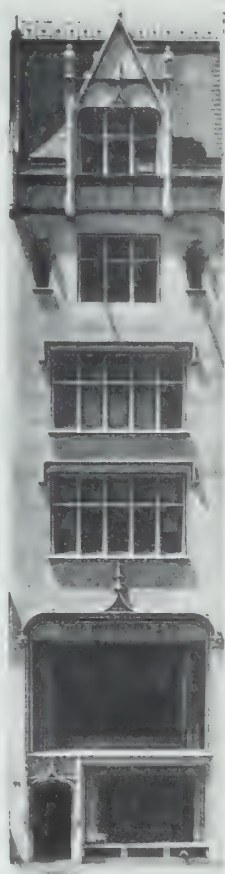
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EVERY commission for an interior of a home or an apartment is a problem for which special forms and color themes are created. The finest of the old periods are used, but there is always a new note, suitable for the particular surroundings added. Fresh forms are devised, new color arrangements, even new methods evolved for attaining them. The artists of the fine old periods never went into a problem more thoroughly. A visit to our Galleries will illustrate these effects and may help to crystallize your own decorative ideas.

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One thinks of Africa only as a region of wild animals, but Mr. and Mrs. Martin Johnson live there in this comfortable house and love it. Read their account of life in Africa in the December issue

TALK OF THE OFFICE

THE usual conception of Christmas is one of ice and snow, of sleigh bells jingling and the air full of flying flakes. Most of us forget that Christmas, for countless thousands in the South, is a day of balmy, soft air if not of positive heat. Below the equator the seasons are reversed and, with this idea in mind, the leading article in the Christmas number of COUNTRY LIFE is about Africa and by no less a person than Martin Johnson, the famous explorer. Now, somehow many of us conceive of Africa as being a wild land where none of the average creature comforts can be obtained. How wrong this idea is you'll never guess until you read Mr. Johnson's story, which he aptly entitles, "Country Life in Africa."

But this is only a start for the number, telling about which makes us feel like a village postmaster. The reason we feel like a village postmaster is because we have a friend who recently bought a summer cottage in a quaint little hamlet in the province of New Brunswick. One day our friend, whom we will call Miss Johnson because that really happens to be her name, approached the dingy delivery window of the village post office and inquired if there was any mail for her. With deliberate and grimy hand the postmaster gathered up a pile of letters and postal cards which he raised to his face and scrutinized intently. At length, without looking up, he uttered these words: "Yes, I think there's something." (A pause.) "Miss Lillian Johnson," he slowly deciphered. (He's trying to be sure it's my name, she thought.) "It's from your sister, Miss Johnson. . . . Says she can't come this week. . . ." (sympathetically; then triumphant) . . . "but will be along next Saturday." And he handed her her packet of letters topped by a postal card.

So that's why we feel just like a village letter-man when we tell you that—if we read the writing correctly—this is what appears to be coming to you on the first of next month:

First of all, some lovely pages in full color—a snow scene by Harry

L. Hoffman, with white trees and road against a blue sky; a group of hunting dogs, drinking in a pool, by Percival Rosseau; a celebrated painting by Gainsborough called "The Market Cart"; and a flower still life by Jan van Huysum, the famous Dutch artist. And besides . . . a four-page insert in aquatone of four lovely etchings by such past masters as Kerr Eby, Morgan Dennis, and R. W. Woiceske. There's a group of photographs of Mr. Eby's house also, because it was carefully remodeled from a century-old farmhouse into its present dignified self. And there's a ranch house from the Pacific Coast, done in the architect's best manner and the landscape architect's, too.

Then there are the winter sports at Banff, Quebec, and Mt. Rainier, and far removed from these a charming story about Japan written by Sarah M. Lockwood, who has just returned from the Orient. And speaking of the East, the number contains an article on oriental rugs by J. Lonsdale Leeming, whose delight it is to delve into the romantic significance of each motif in the old and priceless patterns.

For those who love to present the perfect gift at Christmas time, there is a suggestion in the page of fine bookplates which we reproduce. Games are the present fad and we show a group of the latest and smartest table games, and a game room such as one finds in almost every country house nowadays.

Patience Eden has another story—a story about those Nova Scotia fishermen and how they nearly missed the Christmas party but at last got in all right. There is a lovely Room of the Month, from a new house in New York State; and there are two pages of decorative desks. C. Stanley Taylor's story is fuller than ever of information about building, and Anderson McCully's article on flowers for the hot and dry garden will delight the amateur gardener, while the page of Swedish arts will intrigue the would-be decorator.

And that's all. A happy Thanksgiving to all and, when it's time, a Merry Christmas, too.

For a Discriminating Clientele



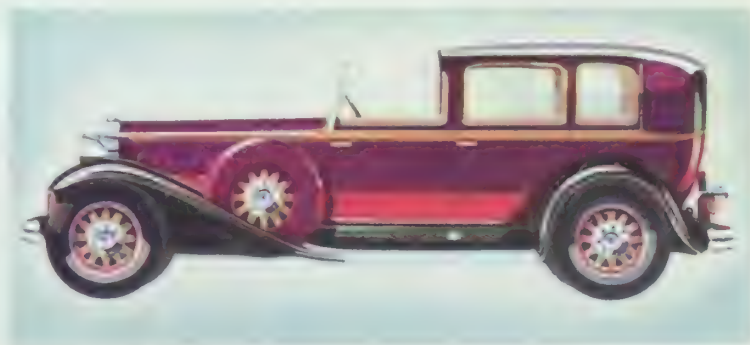
Boehmer, the world-famed Parisian jeweler, enjoyed the patronage of the nobility of all Europe. He made his most superb necklace, valued at half a million dollars, for Madame DuBarry—but, completing it after her exile, offered it to ill-fated Marie Antoinette and Louis XVI

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P A C K A R D

ASK THE MAN WHO OWNS ONE



COLOR PLAYS A DOMINANT RÔLE IN MODERN FURNISHING

As evidenced by the gay, quiet dining room in the children's play house at Long Park.

MAKING THE MOST OF THE MODERN

by **FRANCES T. MILLER**

Illustrations by **L'MEYNARD MAYER**

When we see a room decorated in what is called the "modern manner," it does one of three things; (1) it makes us laugh; (2) it repels; or (3) it fascinates. One thing is sure, however; it does arouse our curiosity.

A contemporary interior, or "modern" if you will, is an interesting subject for analysis. It would seem as if the decorator had borrowed from the architect and the architect had turned decorator—which is as it should be. If a lack of orna-

mentation and an emphasis on line and form have produced a certain austerity, this is counterbalanced by the play of textures, surfaces, and shapes produced by using natural and synthetic materials in untraditional ways—metals, woods, textiles, glass, brought together for ornamental and utilitarian purposes in designs which imply an underlying sense of their intrinsic qualities.

In emphasizing the architectural skeleton in the design of a room, we are freeing ourselves from traditional items which we used to regard as necessities. Architecturally planned rooms with built-in furniture have eliminated the need for many pieces of movable furniture.

We have become space-conscious. In a contemporary room we think in terms of space; it is a definite part of the design. By space we do not mean merely blank space, but definite

Line and form are especially emphasized in modern decoration. The living room in The Orchards, the residence of Mrs. Charles Merrill at Southampton, L. I., decorated by Frances T. Miller, is a striking example of the effects that can be obtained by the use of lines and angles

DURVEA





The bedroom shown above was designed by Poirer, the celebrated French couturier. Its unconventional use of colors, no less than the unusual design of the furniture, might well classify it as a modern room of the extreme type. The dressing table is an ingenious item, as the chair fits quite snugly under it when not being used

There are many unusual features in this smart boudoir designed by Miss Gheen for Mrs. Edgar Stillman. Noteworthy are the circular bookcase set in the wall, the mirrored dressing table, the stool of zebra hide, and curtains with zebra-colored stripes



In contrast to the bedroom on the opposite page, the bedroom of Mrs. Reginald T. Townsend (above), while modern in every way, is more restrained in feeling. The cool green of the curtains and of the wallpaper, which has faint traces of silver through it, together with the "fish" screen, impart a nice under-sea motif to the room

Krieger, the well-known French decorator, designed this bedroom. The tapestried bed is made of light polished maple with a moleskin cover and rose-colored sheets. The walls are faced with light rose fabric, while the floor is covered with a gray carpet





DONNER

For the young girl and the young matron who are enthusiastic sportswomen, this boudoir designed by Krieger would be charming. It is an essentially gay room in vivid colors, the regatta mural being executed in tempora. The cushions of different colors, the rug, and the fur cover on the divan contrast strikingly with the darkness of the furniture



DURVA

Fabrics with geometric designs play an important and useful rôle in the newest decoration. In the residence of L. Stuart Wing, Esq., the decorators, Diane Tate and Marian Hall, make fabric the dominant note in their decorating scheme



That the combining of old possessions with new ideas can be successfully accomplished is here proved, for although the furniture in this room consists of antiques, the decorator, Pierre Dutel, has imparted to it a note of modernity by the use of color. Other views of this room are shown on page 62

space-forms on walls or floor, balanced by mass and achieved by the use of color, which serves to break up, to emphasize, and to harmonize space.

There is a type of room which has to meet the requirements of constantly changing occupants—as for example, the hotel lobby, the foyer of an apartment house, a waiting room, or the guest room in a private house. These are not precisely rooms to be lived in. They present an opportunity less for reflection of a personal taste than for the solution of an intelligently met problem. How shall success be achieved?

The designer will first imagine himself in the position of the occupants of, for example, the entrance hall of an apartment hotel. The callers are transient. They sit for a short time, mostly unoccupied, their minds on their appointments; inactive, and unless completely absorbed in thought, grateful for whatever diversion their surroundings may afford. Here is an opportunity to offer mental stimulant and amusement. The function of this particular space is to attract the interest of passing visitors, to make them comfortable, and to provide them with diversion.

A reception room is a better place in which to enjoy pictures than is a museum. In a museum, even if one has gone in with-

out compulsion, one has a feeling of being taken by the nape of the neck and told that one must look; and, having looked, one must enjoy; and, having done this, one is supposed to give an opinion. How pleasant it would be, by contrast, to meet a picture casually as one would an unexpected acquaintance; then, having exchanged a pleasant greeting, to continue on one's way.

If one would really like to enjoy pictures and cannot afford the money to buy them or the time to see them in galleries and museums, it would be delightful to meet them around town in odd places where one has occasionally to sit and wait. They might give us so much pleasure that they would teach us to enjoy waiting! Discovering pictures and decorations in such a setting makes us realize that this type of interior is a logical field for adventurous and imaginative schemes.

Let us take another example of a somewhat impersonal room, a guest room in a private house. Too often this room is merely a repository for the oddments which are not wanted elsewhere, or else it appears to be the scene of a wild decorat-



DURVEA

Dignity and the beauty of well selected and well placed furniture are the keynotes in this charming living room that was decorated by Helen Novak. The mirror reaching from floor to ceiling, with its graceful drapery, introduces a distinctly modern note that is not out of harmony with the rest of the room



ing orgy. Amusing stunts perhaps have been tried out here on the principle that no one minds because no one lives in the apartment very long. So the wallpaper patterns leap about the room, the lighting is inadequate, and the chairs are apt to be fragile ornaments of doubtful comfort.

There is a happy medium between the overdone room and—if one may use a culinary expression—the underdone room. The former will be fussy and elaborate and contain unnecessary accessories; the latter will be a barren waste and will lack important details. A room which has comfortable furniture, is well lighted and well ventilated, and artistically combines these essential features with the quality of simplicity, will produce the restful atmosphere which is essential for the perfect guest room.

In analyzing a room these are some of the questions we shall ask: Is it practical? Is it livable? Is it pleasing? Is everything in it best suited to the use for which it was meant?

Simple in treatment, restful in feeling, and modern in execution is this hallway decorated by Pierre Dutel. Reflected in the odd-shaped mirror over the table is a far corner of the living room



DURYEA

The rich background of the Chinese wallpaper in the dining room sets off to good advantage the lovely old table and the rather unusual chairs. Color is supplied by hangings and the upholstery of the chairs. Helen Novak, decorator

We have, unfortunately, seen too many modern rooms which have relied on tricky arrangements, bizarre effects, and a meaningless conglomeration of queer design. Although such creations startle the suburbanite, they cannot bear searching analysis. To be really good they must be architecturally sound; they must be harmonious. The lighting, the furniture, and the decorations must bear perfect relation to the whole.

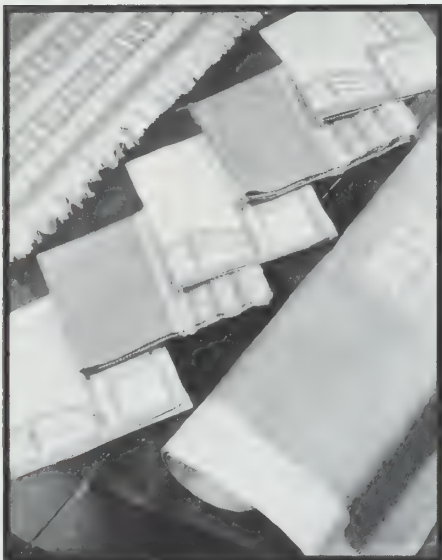
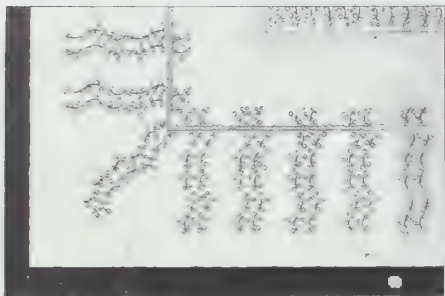
An interior which has been planned with an understanding of its requirements and which has been inspired by a practical idea, will not fail to be satisfying from the practical and the artistic points of view. It will be suitable to its uses; it will be beautiful. In other words, it will offer a good excuse for its existence. To achieve this, no particular style need be imposed; it might be Provincial, it might be Colonial, or Contemporary, or a free admixture. That style which is the most honest solution of the problem will be the most satisfactory to all concerned, and will strike the truest decorating note.



HEWITT

Complaint has been made that modern furniture sacrifices comfort. That this is not necessarily the case can easily be judged by this grouping of furniture in a library decorated by Frances T. Miller for Mrs. W. Barclay Harding

Sketch of an advance design for a damask dinner cloth which will be offered, in shades of green, peach, blue, and yellow, by Lord & Taylor



PHOTOGRAPHS BY VICTOR KUEPLER

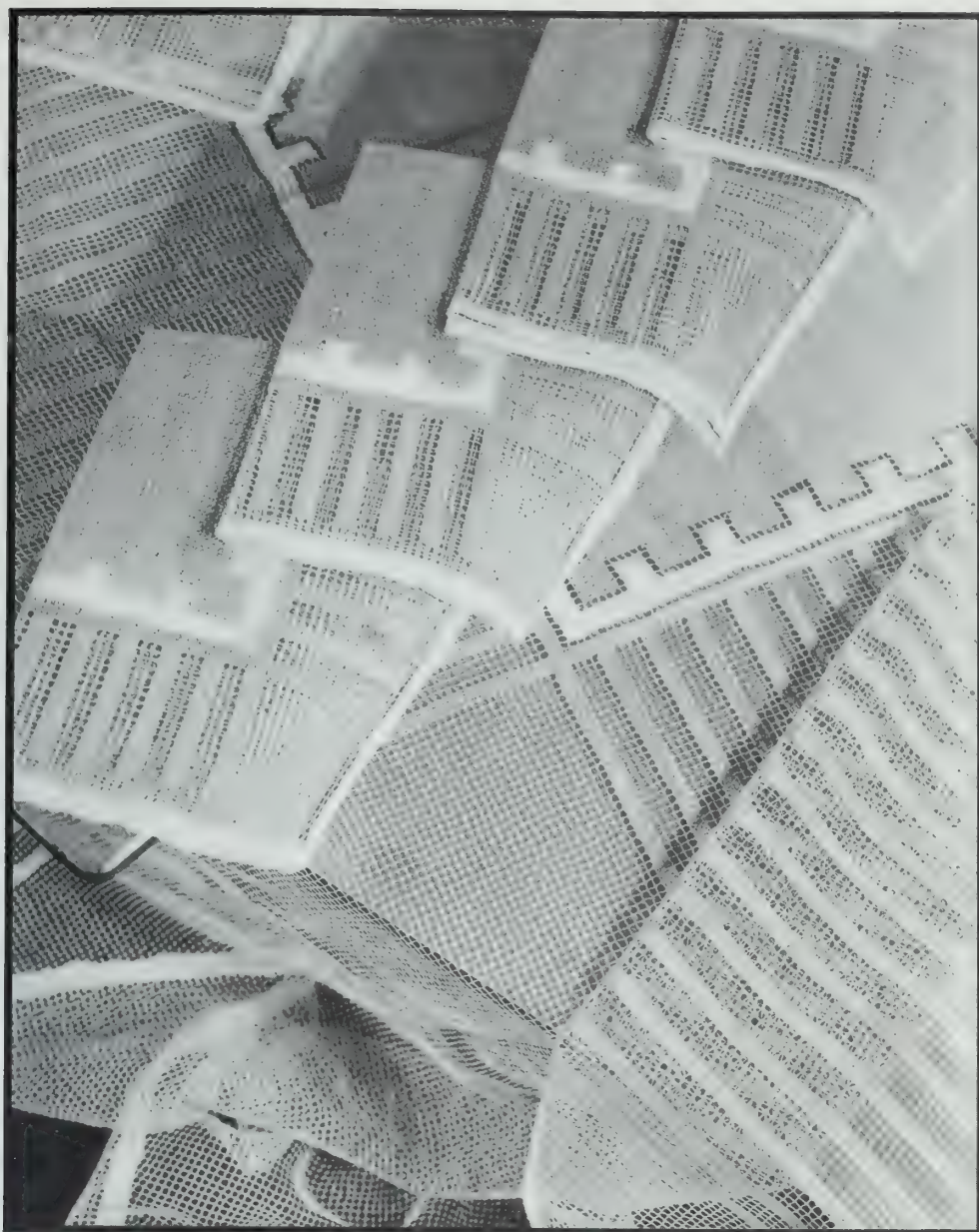
Galenga dinner cloth of transparent white with design embroidered in tapestry stitchery in the middle and at the edges. Each napkin has an animal or a tree in one of the corners. From Lord & Taylor

Two luncheon sets (upper left). The runner is very heavy and rough, with napkins to match of bright yellow. The linen cloth is square with a plaid pattern in soft yellows and greens; napkins to match. From R. H. Macy & Co.

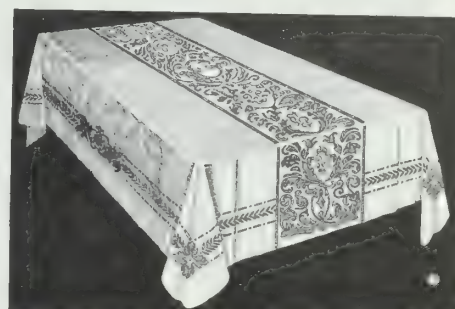
Lower left. Beige and brown filet dinner cloth; at left, place doilies from a Spanish luncheon set, including napkins, of tan filet. Napkins (at right) to match cloth of white organdy with green embroidery. From James McCutcheon & Co.

THE LURE OF FINE LINEN

*Some new and modern designs
in tablecloths and napkins*



Sketch of an unusual dinner cloth to be produced for James McCutcheon & Co. The panel in rich colors is woven into the cloth by a new process



Above. Beautiful dinner-size filet cloth in beige with bars of soft green, very modernistic in feeling. There are oblong napkins to match. From Mosse, Inc.

At right, a luncheon set of English eyelet embroidery, now so much in vogue, with round center piece, doilies, and square napkins. In gold, green, rose. From Mosse

Cocktail napkins just received from Europe are made attractive with amusing embroidered designs, some fringed, some plain, in many shades of fine linen. They are to be had from Lord & Taylor



Damask lunch cloth (from R. H. Macy & Co.) in dark and light shades of silvery green. Napkins to match. A second lunch cloth of tan sheer linen, embroidered in a modernistic design, is from Lord & Taylor





A good sportsman would be loath to be chilled after a long morning hunt in pursuit of Reynard, the fox, at the first sight of this attractive table, arranged by Rose Cumming, the decorator

FOR THE HUNT BREAKFAST



HARTING

COURTESY FOSTORIA GLASS CO.

The successful dinner table is radiant with beautiful glass which glows in crystal or rich color and sparkles with candle light reflected from every tiny facet, striking the dominant note in a carefully worked out decorative scheme

GLASS MAKING AS A FINE ART

Some reflections on American designs

by **HELEN SPRACKLING**

IT IS not surprising that glass should be a little slow to reflect modern tendencies, for it has been reluctant to yield itself to mechanical consequence. Table glass is a department, however, in which progress is evident and emphatic. New contours and designs, together with subtle color, have transformed it into extraordinary interest. Visualize a beautiful dinner table completely set in radiant glass reflecting the soft light of candles. Next realize that cream soup from a glass service, hot food from glass dinner plates, and coffee drunk from glass cups is rapidly becoming a customary matter in our daily life.

Many variations of form and design appear in this new tableware. Of first importance is a fine modern, mechanistic design. Round-bellied and square-footed glasses will bear, as their decoration, simple bands of gold or black. This same



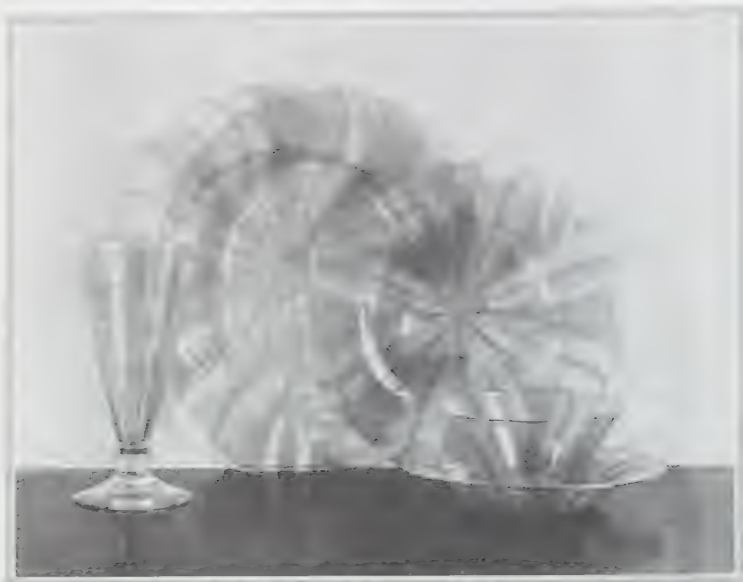
COURTESY LIBBY GLASS MFG. CO.

Rock crystal—the finest flint glass—here shows the modern influence in design

design appears in black or gold on crystal or in gold on lustrous black glass. It is not, however, carried in a full dinner-ware assortment.

Quite in keeping with the modern emphasis on simplicity is the use of little or no design. This is a severe test for any glass, since it reveals the full intrinsic quality of the "metal" itself and places the burden of beauty on essential texture alone. (Metal is the term used in the glass

factory when speaking of glass as a material.) For those who prefer them, there are also the usual conservative, conventional patterns which add traditional design to modern product. There is also the lure of delicate color. One may purchase a dinner-ware assortment of glass just as it is possible to do with china, or one may buy what one wants to in "open stock," from hors d'œuvre to demi-tasse.



Exquisite "chintz" glass in soft blues and greens (shown above) is a lovely contribution of modern times in the world of artistic glass

Simplicity of design is a severe test since it reveals quality and places the burden of beauty on texture alone. These pieces at right, in the new amethyst Alexandrite color, bear a stylized iris pattern and dolphin feet

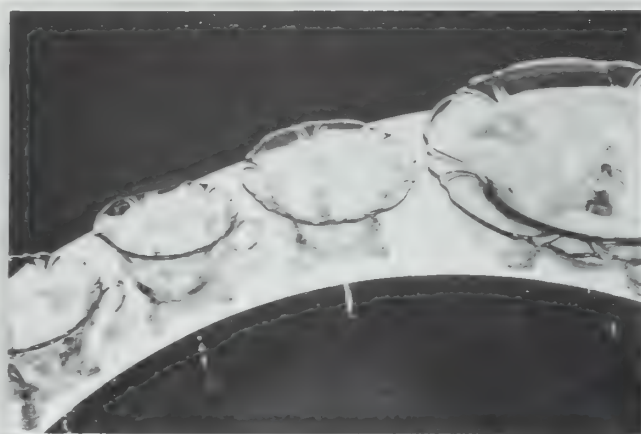


Photo: A. H. HENRY & Co.

Color in modern glass has yet to rival that of the Early American glassmakers in mellow richness but there is a delicate beauty in some of our modern tints that is very lovely. There are soft azure blues, spring-like greens, rose with the tint of a freshly bloomed rambler, amber, and topaz, a jewel-like color deserving its title of Golden Topaz. A new shade, Alexandrite, is a recent color achievement of unusual charm. It is an amethyst tinting with a slight rose cast that, unlike most amethyst glass, retains its beauty under artificial light. While we find in the dinnerware only the delicate tints, there are gorgeous cerise reds and superb sapphire blues in the finer hand-made glassware for the table that are second only to those in priceless old glass. Chintz glass, a most original striping of color on transparent glass, displays lovely hues and unusual combinations.

The recent development of ebony glass is a characteristic modern procedure. Its sleek dark beauty needs little decoration other than its own texture and well-proportioned lines, and thus it is a handsome glassware at an amazingly moderate price. It fits, with peculiar aptness, into the more sophisticated scheme of the modern decorative idea, and combines with other colors in traditional settings to serve as a fine accent in any color scheme. *(Continued on page 78)*

Heat-resistance having now been perfected, hot soups are safely served in glass bowls, hot food on glass dinner plates, and steaming coffee in cups of crystal. Silver by courtesy of The Sterling Silversmiths Guild, and glass from Fostoria Glass Co. Coffee table from Lord & Taylor



*The residence of
Johns S. Hopkins, Esq.,
in Wisconsin*

HOLABIRD & ROOT, *Architects*

Houses which were built some fifty years ago have a personality of their own, especially when they have been part of an old estate. The country home of Johns H. Hopkins, Esq., located near Whitehall, Wis., impresses one with this fact. It was built in the last half of the nineteenth century close to the old homestead chosen by Mr. Hopkins' great-grandfather nearly ninety years ago, and its interior has been kept as Victorian as its exterior. At the right is a charming little library-hall opening off the living room, its Isola Bella wallpaper in a brilliant tropical design giving life and verve to the rich furnishings. On the wall is a clock dated 1805, and the many candles on the old card table remind one of the time when every guest carried his own candle to his bedroom to light his way



VICTORIANISM AT ITS BEST



In contrast to the informality of the living room on the opposite page is the music room, with draperies of tomato-colored damask hung in a gilt metal valance box, with tie-backs of gilt. The wallpaper is of a formal Italian landscape type of about 1780. The Aubusson rug is a warm gray, the furniture and piano are walnut. Tomato-red velvet covers the chairs, which are antiques



In Mr. Hopkins' bedroom, shown at right, green marquiesette was used for tester, flounce, glass curtains, and valances; the cretonne draperies have a black background with rose and green flowers, repeating the tones of salmon and green in the wallpaper. The wallpapers used in the bedrooms are original Victorian ones and were found in the Zuber factory in Alsace-Lorraine



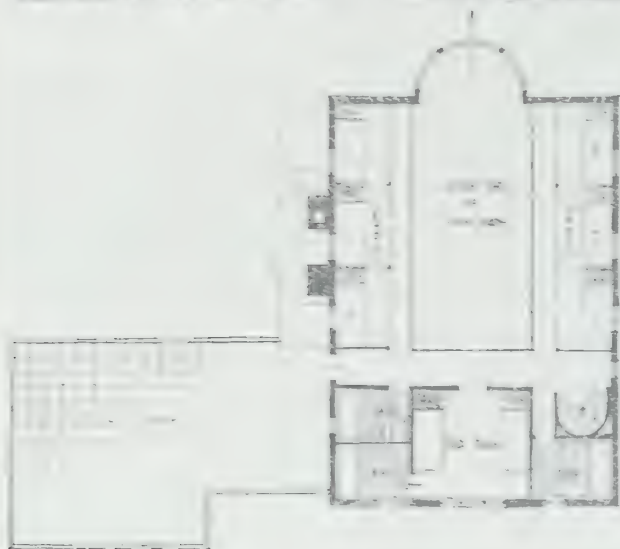
Unmistakably Victorian is the living room, with old family pictures in heavy walnut frames. The dominant colors are gray and gray-green; the hooked rug is of these colors with a touch of faded rose, and the draperies of green chintz repeat the green of the wallpaper, a copy of an old one. The old pine secretary in this room has been in Mr. Hopkins' family for several generations

The dining room is rich with color, commencing with a reproduction on its walls of a pictorial Zuber paper made in Alsace-Lorraine in 1793. The furniture is of mahogany and maple; the huge sideboard dates back many years, having come from an old homestead in Maryland, and the mirror once hung in George Washington's room in Carleton House. The chairs are Heppelwhite





People who live in city apartments often seek a change over the week-ends, especially in summer, and quite frequently at other times. Mr. Francis Keally, architect, has designed this little house, patterned after a log cabin, for week-end use



SATURDAY TO MONDAY

An architect ensures happy week-ends

Twelve guests, in addition to the owner and his wife and maid, can be accommodated comfortably in the cottage. A description of its construction is given on page 76





DRUX DUYEA

ROOM OF THE MONTH

Of the Directoire period, in gray, white, and green, is the entrance hall in the residence of A. I. Freed, Esq. The two old white *tôle* urns on round antique walnut stands are distinctive, as are the grisaille decorations over the doors. The walls are of French gray and the Directoire furniture is covered with green *moire*. Helen Novak, decorator



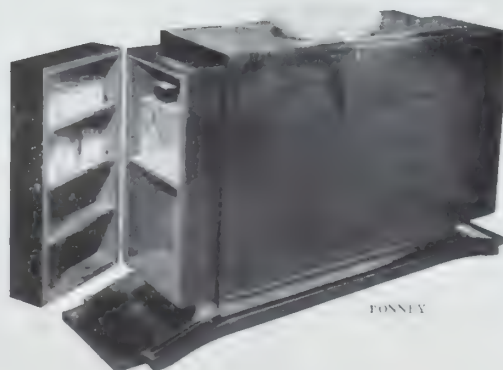
Surroundings are an important adjunct in the fostering of a spirit of conviviality. This charming room in the residence of Clifford H. McCall, Esq., could not but encourage hospitality and good cheer at all hours. Diane Tate and Marian Hall, decorators

FIRST AID FOR THE THIRSTY

*"Behind the bars" acquires
a new significance*



Nowadays the well-appointed country house contains its own "rathskeller." Some are permanent fixtures, such as the charming one above, decorated by Diane Tate and Marian Hall, while at the right is a portable "dispensary" designed by Buchet of Paris, which becomes a table when closed



TONNEY



VICTOR KEPPLER

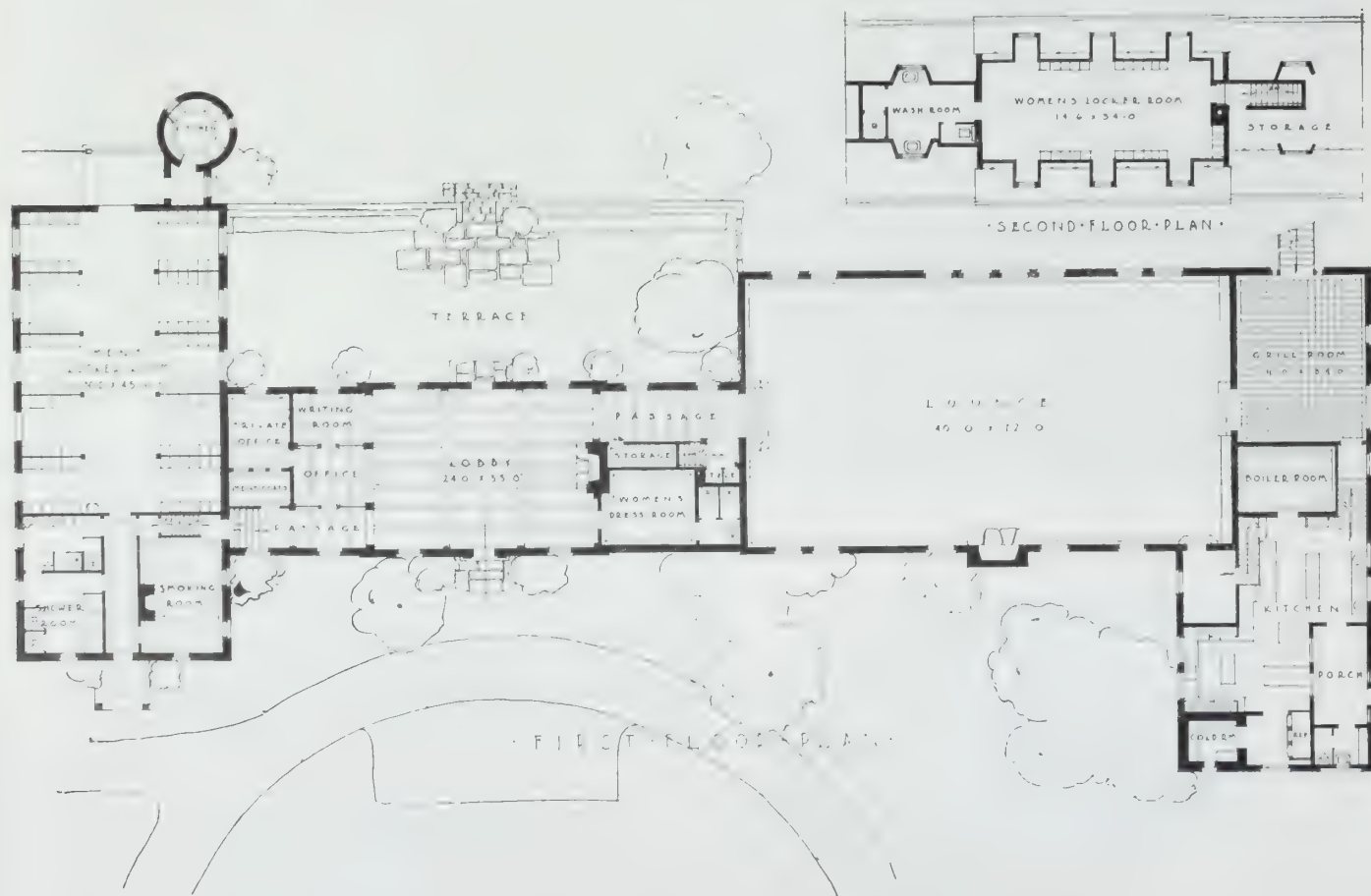
“THE ANIMALS MARCHED IN TWO BY TWO”

Even old Father Noah, with all his problems, could not have resisted the sparkling humor of these brass animals imported by Pitt Petri from one of the cleverest of Viennese studios. There are faucets to lend a perky touch to the garden, enameled ash receivers, cigarette lighters, bottle openers, corkscrews, bottle stoppers, and match holders—all topped by animals, and all for Madame who insists on everything in her household being *le dernier cri*



The Lawrence Farms Country Club, a real "back to the farm" club in Westchester County, N. Y., was formerly Anandale Farm, owned by the late Moses Taylor, Esq. It rests on a green carpeted golf course, surrounded by trees, like a jewel in a setting of wooded hills

Below are the first and second floor plans of the clubhouse. The farm buildings consisted of stable, silo, and model dairy; they were remodeled and connected by a new central cottage, architecturally in keeping, in which are the lobby and main entrance to the club



THE STABLE THAT BECAME A CLUB

At the Lawrence Farms Country Club "fore" replaces "whoa"

PENROSE V. STOUT, *Architect*



The silo, converted into a serving pantry with shelves around its circular walls, is a picturesque feature of this farm-group clubhouse. Above is the back door of the central cottage



Above is the lobby, in the only newly built portion of the clubhouse, maintaining the spirit of the farm in its hand-hewn beams, rough walls, and box-stall desk. Each side light is supported by a very large and old horse shoe



The large and well-ventilated box stalls in the stable became a locker room for golfers. The feed room was converted into a shower room and the harness room became a smokers' den. The silo serving pantry opens off this room

At the left is the lounge, low-ceilinged and of great size. Its neutral buff walls are decorated with apple trees in bloom, with birds of bright plumage nesting on the branches. The concrete walls of this former cow barn are so thick that even on sweltering days one finds cool comfort here



COURTESY OF HARLOW, McDONALD & CO.

MASTER OF FOX HOUNDS

S. Van Abbé, A. R. E., in this fine etching has caught the true spirit of the Master of the Hunt. Firmness and responsibility, those essential qualities that go to make up a good M. F. H., are indicated in every line of the artist's subject

THANKS-GIVING

One instance when the thanks were heartfelt

THIS has more to do with thanks giving perhaps than with Thanksgiving Day, since the event occurred in a province which celebrates not merely one time during the year, but many—as many in fact, as husbands and fathers and brothers are brought safely ashore after perils on the sea.

It being a particularly fine fall, we decided to try November in Nova Scotia. It seemed an interesting experience. The Bay of Fundy lay below the cliffs as deeply blue as in midsummer. Clouds were massed in towers, and walked impressively across the sky. Northern lights made the evenings eerie, climbing by pointed flames to reach the stars. We filled the small black stove with wood to keep the kettle yelping. Violent gusts of wind set the curtains kicking. We routed out woollen stockings, leather jackets, stout boots, and regarded our fortitude with pardonable pride.

At first we mentioned the wind casually, but as it continued to blow day after day we said less and less about it, for fear of confessing too great a solicitude. In the evenings, with the door of the cabin bolted twice and every window locked, newspapers shook in our hands; the edges of braided mats lifted and fell with a soft slapping. A deer-skin rug, left on the piazza, flapped back and forth like an enormous bat. A chair hurled itself repeatedly against the railing. The weather vane became so utterly demoralized it could tell us nothing. At times we were obliged to shout at each other, ordinary remarks like, “I wonder how soon the frost will get the marigolds?” (they were still blooming with astonishing vigor), or “I saw little Alvin to-day and he had on a new sailor suit.” Outside, the noise was sheer clangor.

One afternoon of driving rain we watched the bay turn from blue to gray, from gray to gun metal which exploded here and there into hissing, white frills. Little boats went on their way like rocking horses; big boats lolloped drunkenly among the waves. The sound of the tide changing was a confusion of tongues. When we retired that night we did not open the windows. It seemed unnecessary. Draughts of cold air scooted across the floor; bed quilts rose and fell in gentle regularity. We could not sleep because of the unholy din, and amused ourselves by wondering how it would feel to be blown straight off the cliff, cabin and all, into Fundy. It seemed as if we would be leaving the foundations of the house any minute.

Next morning the water lay in a white lather but the wind had gone. (Where such masses of noise can go is one of the prodigious mysteries of the place.) About nine o'clock I noticed several fishermen passing by. In a few minutes more followed. I grew instantly curious. Why were they not on the wharves as usual? They straggled along in knots of three and four, wearing plaid windbreakers, blue overalls, caps pulled far down on lean, bronzed faces. There was a certain regularity in the tramp of their feet, a controlled haste in their movements. I suffered a pang of apprehension, though the sun shone and the fields never looked more innocently rural.

Then we spied a small, stout boat making difficult headway up the shore. “Why,” I exclaimed in stupid amazement,

“there goes the coast guard! There must be trouble . . . all those men going by, too . . . !”

By this time forty men had passed the cabin, a fair number for this tiny shore village to produce at one time. A pair of oxen had been led from a barn opposite and driven up the road. I ran out and tried to discover the reason for all this. “Boat had engine trouble!” called a half-grown boy over his shoulder, and hurried on to join the others.

The next man told us that two fishermen, calling them by name, had gone out before daylight, developed engine trouble, and had struggled for hours to keep their boat off the rocks; that they were even now pounding on the ledge, and that someone had seen them and telephoned the coast guard. We knew them, those men who were in such perilous extremity. They had given us generously of their herring bait down at the wharf. We had talked to their wives. We had eaten excellent pieces of pie cooked by those very same women. And we were feeling a sickish horror at this first-hand experience of probable disaster.

Presently the coast-guard boat came back. “Likely the boat’s smashed on the rocks,” said someone, “and the coast guard come too late to help.”

After a long time of uncertainty the procession returned. There was nothing in the bearing of the men which revealed the slightest hint of news. They walked steadily, unhurriedly, hands in pockets, boots clumping. But among them were two who went more slowly, who were drenched to the skin, who moved in dream-like exhaustion.

“They’ve been saved,” I cried. “See . . . there they go . . . walking like the rest!”

But the men were silent, all of them, as they went back to their interrupted work.

Later the oxen came. They swung with jingling chains up the slope to the barn. We ran out to interview the boy who drove them. “Yes, ma’am, the boat was poundin’ on the rocks when we got there. Coast guard couldn’t get near enough to help. The men was hangin’ hard and yellin’ for help. We drug ’em ashore first, and then hauled up the boat with the oxen. She wa’nt stove in much, either. If the tide had been different,” he smiled cheerfully, “they’d piled up and drowned.”

That afternoon we called on the survivors. They looked quite as usual, and if we had not begun an excited interrogation it is doubtful if they would have mentioned their dreadful night and miraculous escape. “By to-morrow,” they put us off, “handy t’ ten o’clock, you’ll be gittin’ good fishin’ off the wharf,” they said. “I’m savin’ some bait for ye. Yes’m, another hour and the tide would have made matchwood of the boat. The boys hauled ’er ashore with the oxen. Molly, can’t ye give these ladies a little mug-up o’ somethin’? They must be hungry after their walk.”

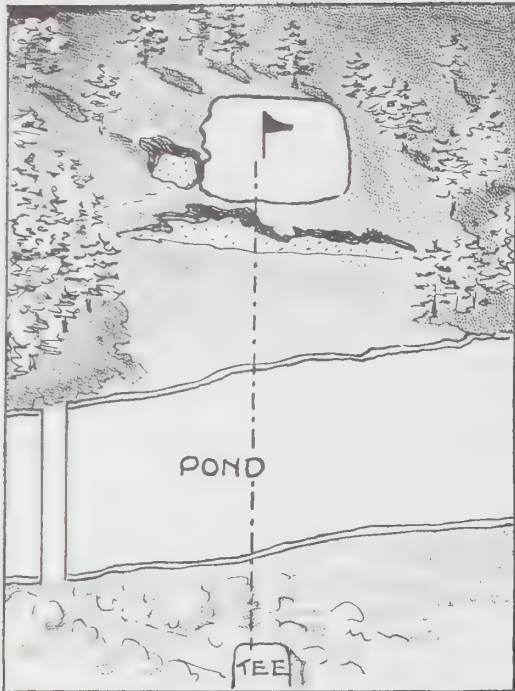
And they thus celebrated their thanks-giving by a beaming interest in our appetites.

PATIENCE EDEN.

FAMOUS AMERICAN GOLF HOLES

*With pars of three strokes demanding
a long iron or wood shot*

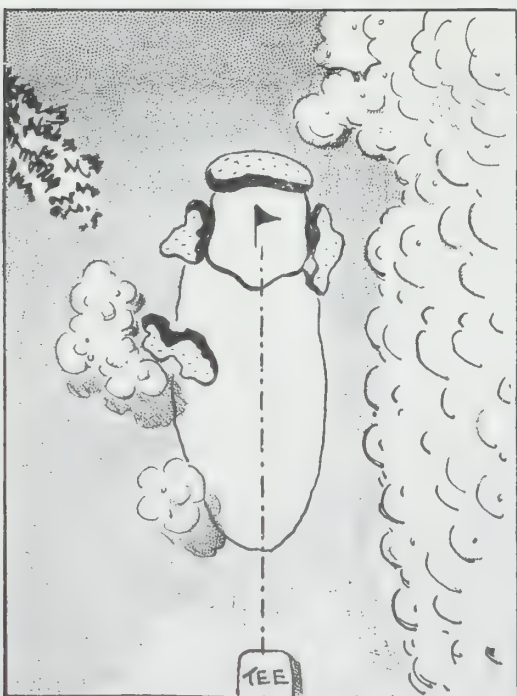
Illustrated and described by SOL METZGER



1



2



3

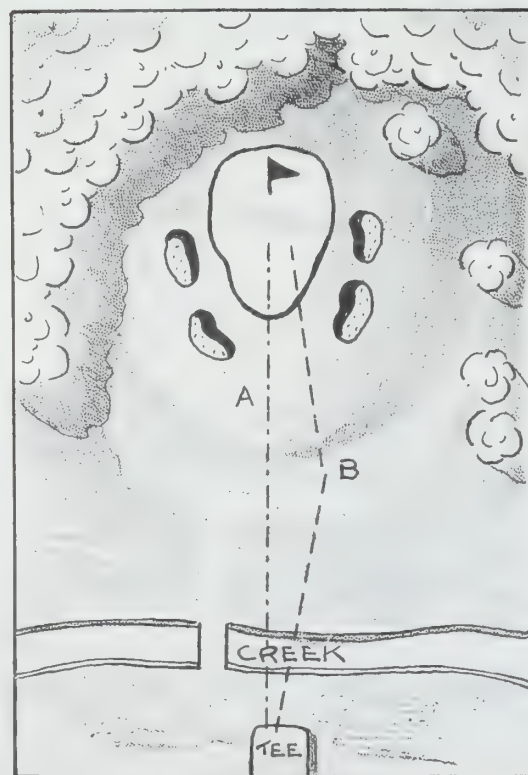
1 Par 3, No. 5, 205 yards, of Pine Valley Golf Club, Clementon, N. J., is considered one of the most testing courses in America. Natural hazards were utilized by the late George Crump in designing this masterpiece. A whale of a shot to get home over the pond below and its sloping banks to a green cut from the hillside and built up on the right. A thin ribbon of verdancy just above and beyond a strip of glistening sand, the cross trap at its front, is the view from the tee. Trapped to the left, no choice but to shoot for it. Woe betide him who tops, slices, or pulls. Woods all about and nothing but rough from pond to green

2 The par 3, No. 5, 183 yards, of the Seminole Golf Club, Palm Beach, Fla., a Donald Ross layout, is considered one of the wonder courses of the world, as it combines scenic beauty with every known test of golf skill. Steep banks that rise from glistening sand bar the way to the flag. Your iron must be true as to line and have the tenacity of a Bobby Jones' stop shot to

reach this green. If you lack such skill, take route B and then pitch over the intervening trap for a 4

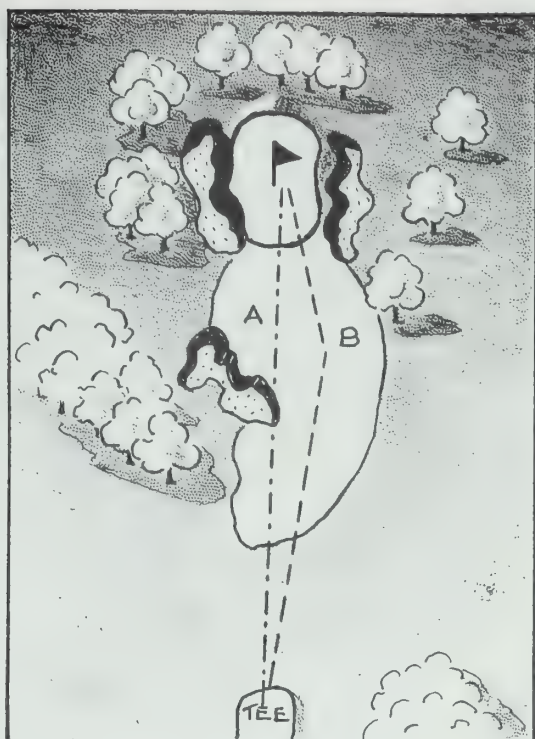
3 The par 3, No. 11, 170 yards, of the Shennecossett Country Club, New London, Conn. The grade is uphill, so it demands a long iron. A banked green to shoot for and hold, another feature of the typical long iron shot hole. This one demands correct direction gauging, else par figures are not to be gained because of the deep traps at both sides and at the rear. A short player can get a 4 by playing short with his tee shot and then pitching on

4 In par 3, No. 4, 197 yards, of the Bedford Springs Golf Club, Bedford, Pa., the green is cut from the jutting spur of a ridge. Its approach is terrifying, like a great wave cut by the prow of a gigantic liner. A full iron for the green for a par, or you may try it via route B and then pitch on. So difficult is this hole that a noted Pittsburgh player sat by the tee one August day during an open event. He wagered a dollar



4

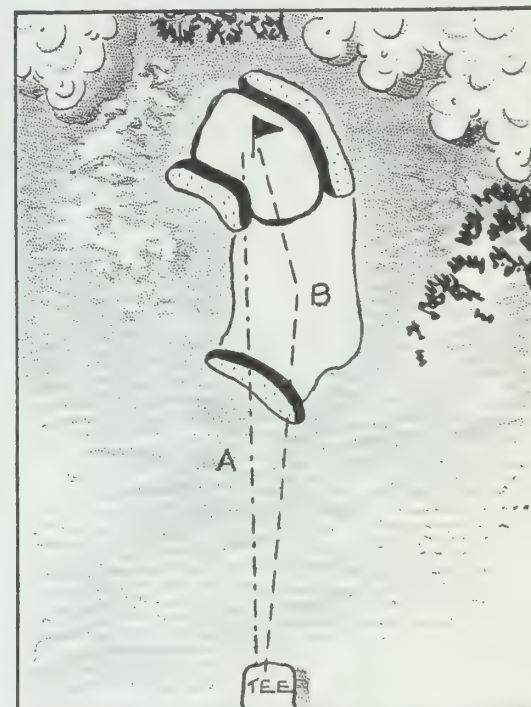
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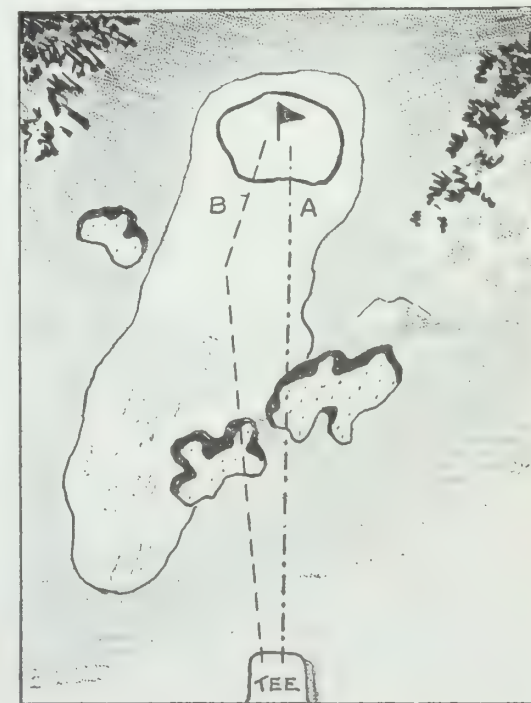
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7



8



with each pro who came to it that he would not make a par. That night he had won \$64, which he put up as a prize for a driving contest. The odd part of this testing layout is that it was designed by Arthur Goss, the professional at the Everglades Club, Palm Beach, Fla.

5 Par 3, No. 3, 217 yards, of the West Course, Winged Foot Golf Club, Mamaroneck, N. Y., was designed by Tillinghast and was the scene of the 1929 National Open. Slightly uphill from tee to a green, banked at the rear, beautifully set among large elms and flanked by deep traps. At the start of his play-off with Espinosa for the title last year, Bobby Jones hooked his iron to the left, played his second into a tree from which it rebounded, and then, by sheer luck, caught the green with his third, though his ball struck a branch. Meanwhile Espinosa looked sure of a birdie 2, as his tee shot was but six feet above the cup. Jones' holing of an 18-footer for a 4 was the turning point of that affair, as Espinosa missed his 2. Short players take route B, happy to bag a 4

6 The par 3, No. 2, 228 yards from the near tee, of the National Golf Links of America, Shinnecock Hills, L. I. Charles Blair Macdonald, its architect and the first U. S. amateur golf champion, duplicated many of the famous holes of Britain in planning this. A great hole in one of the hardest courses in the world. The green is banked and its apron slopes

toward the tee. Requires a perfect iron to carry the traps ahead and hold the green. A strip of fairway juts off from the green to the right. Those lacking in power may take route B to secure a 4

7 The par 3, No. 7, 200 yards, of the Chicago Golf Club, Wheaton, Ill. One of the charter member clubs of the U. S. G. A., and the scene of the 1928 Walker Cup matches. Boldness is demanded of the player who seeks to reach and hold this high green, with its deep guarding traps in front and to the rear. The more timid player can take route B for a bogey 4, provided he carries the trap over half-way down that bars the way to the fairway if he tops. Cross hazards barring a run-up shot to the green or fairway are a customary feature of holes which demand a long iron from the tee

8 Par 3, No. 16, 213 yards, of the No. 3 Course, Pinehurst (N. C.) Country Club. The fine iron player must reach this green, a sand-one, by striking short and rolling on. A full shot will not hold such a substance. The ordinary golfer might just as well try for it, as there is no trouble about the green. The hazards are two deep traps about half-way distant on the line of flight, with another to the left and the usual rough on either side of the fairway that is typical of this popular resort for winter golfers. Woods on either side. The course usually used for the women's North and South championship. They play this hole with wood



EDDIE KRAIG. BY H. ARMSTRONG ROBERTS



EVERYBODY'S DOING IT THESE DAYS

Backgammon's only rival



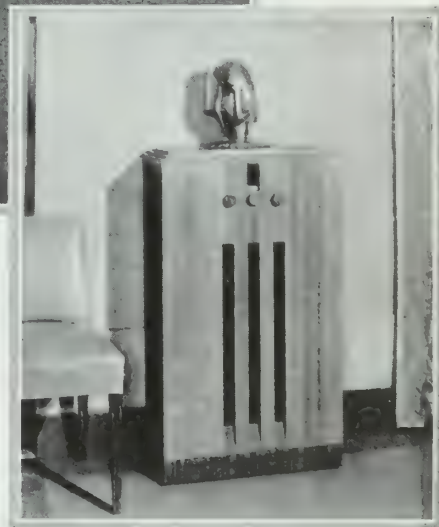
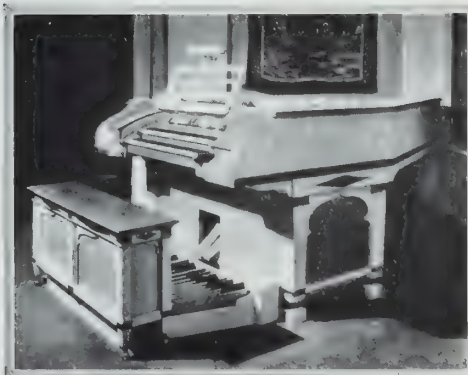
Almost overnight the highways and byways of this great land of ours became dotted, as if with mushrooms, by miniature golf courses. Achieving instant popularity, the craze has spread like wildfire until to-day even the tiniest of hamlets boasts its own Tom Thumb golf course. How long the vogue will last no one can tell; but many estate owners—as, for instance, Mrs. Vanderbilt Church, of Newport, R. I.—have installed courses on their property for their own and their guests' amusement, an idea that is applicable to almost any country place, no matter what its size



BONNEY

Devoid of curves and modern even to its pedals, the baby grand piano above was designed especially by Gabriel Guevrekian, French decorator, for the living room of an apartment in Paris

If a baby grand piano can go modern, so can an organ! An Estey organ, whose straightness of line and lack of frivolous ornament make it distinctly of these modern times, is shown below



Above, a radio cabinet that can be used without opening the doors, as knobs, dial opening, and loud speaker are so placed as to form part of its exterior design

At left, a modern cabinet that houses both radio and phonograph. The door opens and folds against the side, out of the way

MUSIC BOXES OF TO-DAY

Fitting the tune to the times



The color used in this bedroom is pure saffron, almost that of the Imperial yellow of China. Wallpaper, ceiling, and dado are of the same hue, and the French Provincial furniture was rubbed down with yellow powder. The alleviating notes are blue and coral. The carpet is coral. Shown in color on page 39

A very livable and comfortable corner of the living room shown on the opposite page. The modern feeling is everywhere paramount and is interpreted in the most recent terms of smart decorating

DISTINCTLY

Smartness the keynote

PIERRE DUTEL,



UP TO DATE

of these two rooms

Decorator

One enters an atmosphere of refreshing light and color in the living room—silver walls, doors of chartreuse green enamel, hangings of chartreuse moire faced with bottle green, all illuminated by side lights of polished silver. A false fireplace was introduced. The floor is black and is specked with silver

Another view of the bedroom, distinctly of to-day but with French influence. A feeling of spaciousness has been achieved through the use of many mirrors. Bright colors predominate





One of the principal metals in which the modernist works is silver, and Lapparra, of Paris, combines it, in these teaset, with ebony. The richness of the metal is enhanced by delicacy of design

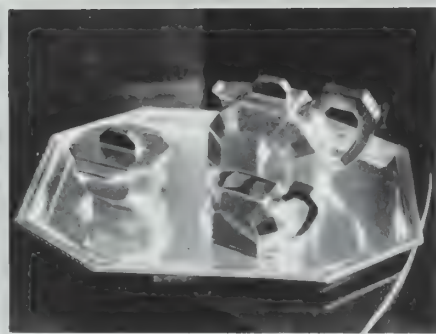
MODERNI-TEA

Some new designs in teaset

Photographs by BONNEY



Above is a charming little tea service, in which the simple flutings reflect the lights and shadows to an amazing degree



Modernity is here expressed by angles and plane surfaces, which give the teaset above an interestingly compact and very important appearance



In direct contrast to its neighbor is the tall tea service at the left, whose surfaces are broken into sections by vertical grooves

Far removed from the silver of Victorian days but even more charming is this teaset of silver and ebony, without ornamentation save for its own purity of line and proportion





VICTOR KEPPLER

GUESTS IN GLASS

Quite in keeping with the times are these amusing figures of glass, whose presence on the dinner table constitute a guarantee for a very successful and hilarious party. Marianna von Allesch, formerly of Berlin, designed these funny and graceful little figures



J. WILLIAM MARTIN, ARCHITECT

Probably the largest greenhouse collection of Azaleas in the world is that on the Pierre S. du Pont estate. Many of the plants are more than one hundred years old, part of them having come from Belgium and part from the Sargent collection in the Arnold Arboretum. There is also in the greenhouse a collection of about a hundred fine varieties of Camellias, and fifty or so varieties of Acacias

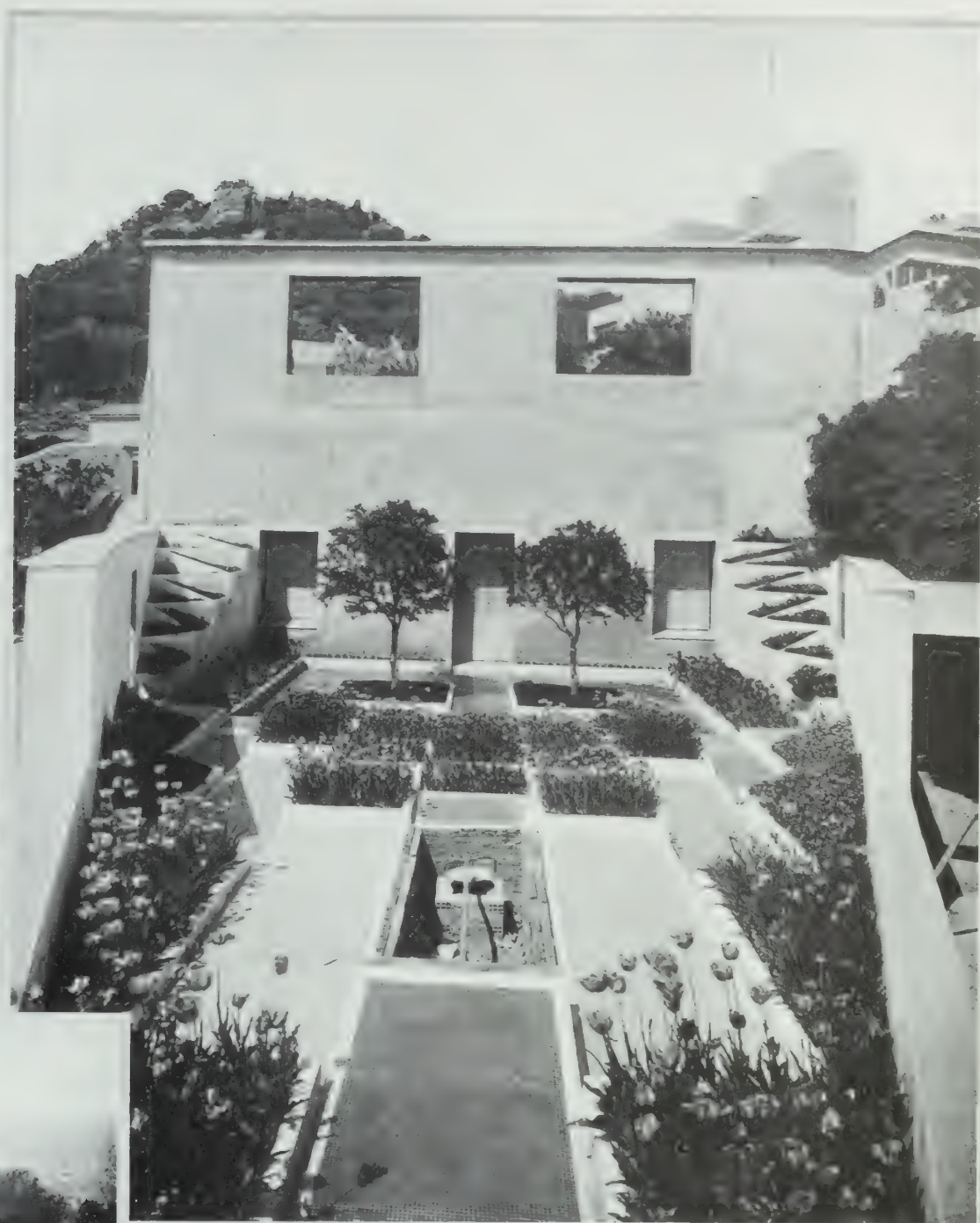
THE GLORY OF THE GREENHOUSE

*Azaleas on the estate of Pierre S. du Pont, Esq.,
near Kennett Square, Penna.*

The architecture of the greenhouse was kept simple so as to subordinate it to the beauty of the flowering plants. The floor of the fountain pool is of exposed aggregate concrete in which the aggregates are of bright colors, producing a jewel-like effect. The steps, copings, and base of the fountain are of aquia stone, which came from an old quarry owned by George Washington but which remained undiscovered for years



Concrete walls, squarely outlined flower beds, and an interesting development of the vertical dimensions—decidedly new ideas in gardens—have been cleverly executed by M. Guevrekian in this French garden



Another Guevrekian treatment of an odd-shaped area in which the flower beds form a checkerboard of bright colors

MODERN GARDENS

*Europe blazes a new and spectacular trail
in horticulture*

by **FLETCHER STEELE**
THE true artist rarely bothers about novelty. He tries to give visible form to what was a preconceived idea; and as he is the result of all that has gone before, plus his temperamental sympathy with or antipathy to his environment, he is of the world to-day and his work is modern. Be conservative as you will in your garden "style." Go to extravagant pains to create or maintain the spirit of an old garden. The actual result that you obtain will be modern.

The difference between old-fashioned and new-style gardens is in degree rather than in kind, and in superficial trimming, or lack of it. The principles remain the same. A garden must be an enclosed area out of doors where one can live at ease.

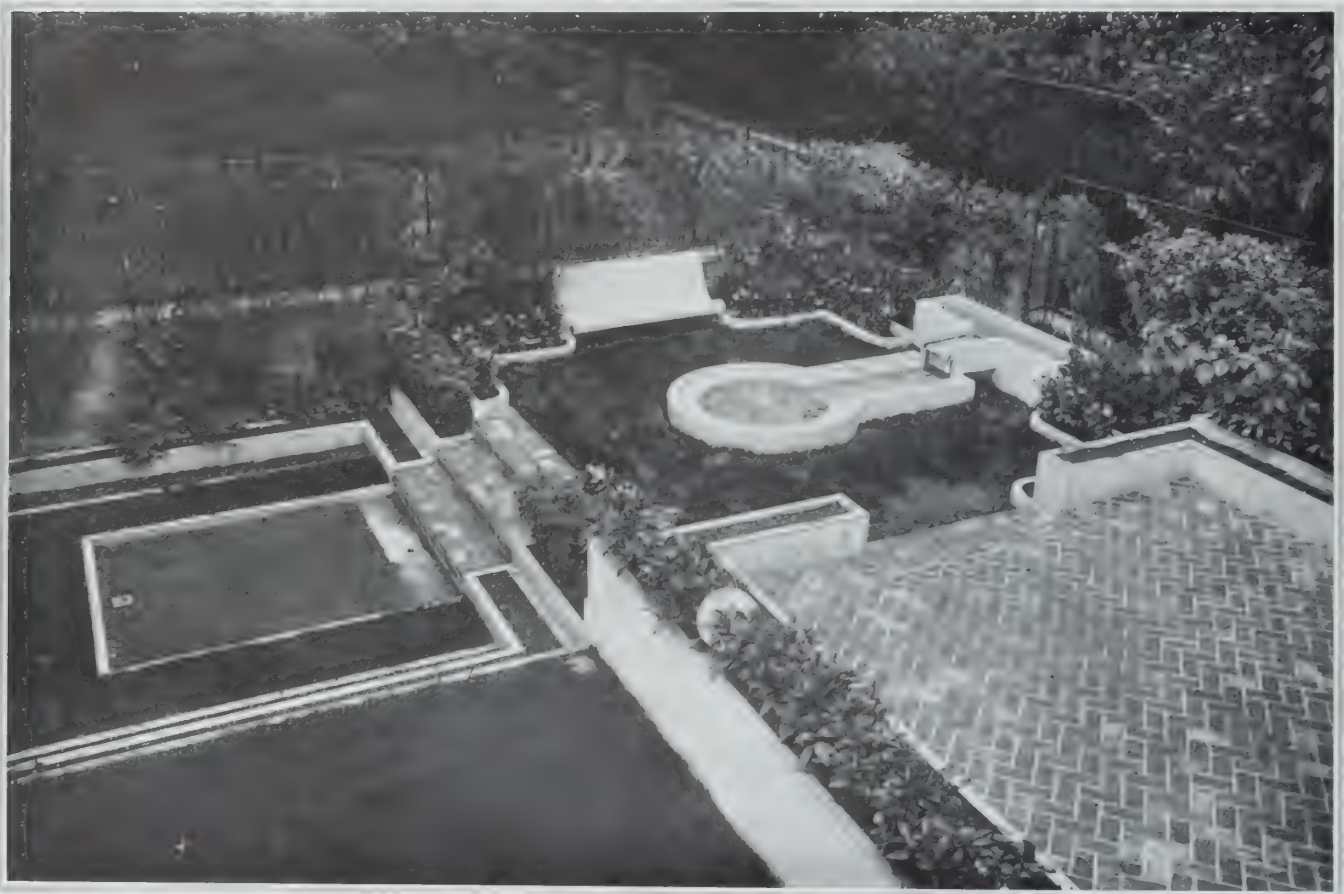
The unexpected, or subordinate, is given emphasis in this "modern" style and there is an increasing attempt to stress volume. This is done by using, as garden details, house roofs, conspicuous pyramids, banks, tricky changes in level built up



Roof gardens play an important part in one's life these days, even though the lawn and summer house on the roof be but nine feet square. Plants in boxes form a low hedge



In this geometrical garden of Dr. Heitz-Boyer, in France, violet and yellow flowers form a criss-cross design. Evergreens hedge the garden, which was designed by La Prade



A corner of a modernistic garden in Neuilly, France, designed by M. Guevrekian. The markedly different character of the dimensions of this garden has been accentuated by the change in levels

from the garden floor, so to speak, and by curious ceiling-like coverings here and there.

With the advent of recessed buildings, especially in our cities, the roof garden is beginning to receive its meed of attention. Modern French gardeners are going even further in the development of this idea. Their houses are being planned to create a system of terraces on various levels, until, as in one brilliant example, the entire building—roof and all—is

covered by an intricate hanging garden. These terraces are related by stairs and other features, not only to the house but to the ground garden as well; so that, in plan, all the exterior of the house is part of the garden layout. In fact, the gardens on the house are more interesting and useful than those on the ground. There are service terraces, places for dining, for sitting, for sleeping; and places off the nursery for children to play. The nursery itself is (Continued on page 74)

FINE WOODWORK FOR FINE HOMES

An essential feature of the well-planned home

by **C. STANLEY TAYLOR**

THE manner in which the woodwork of a home is treated—in its form, color, and kind—quickly reveals to the discerning eye its architectural quality. Woodwork may be so handled as to sharply define the style of the room in which it is used, or it may be made so innocuous as to lose itself among the other commonplaces which comprise the decorative ensemble. There are a great many people who cannot tell a good molding from a bad one; but there is not a person who will not respond to the charm of fine woodwork and appreciate the distinction it adds to the home wherein it is found.

It is significant that a builder of unusually good suburban homes instructed his architect to employ his best skill in the exterior architectural detail, but to subordinate the interior woodwork as much as possible. "I have to do this," he explained, "because, when I sell these houses, the buyers usually want to establish their own decorative treatment of the interiors. If I should do a nice Georgian room, my best prospect might prefer to furnish it in the Spanish or Italian style, and all that I had spent would be wasted. Well-designed interior trim so clearly defines the manner in which the room should be decorated and furnished that I cannot afford to take chances. By putting in the plainest sort of trim, the buyer can tear it out with little loss and treat the rooms as he pleases."

Perhaps the importance which woodwork plays in the architectural quality of a home can be further emphasized by pointing out a few striking contrasts in the use of wood trim and cabinet work during various architectural periods. For example, in Italian Renaissance work the trim was usually of oak finished in brown for doors and important features. Window trim and often door trim was minimized in favor of plaster reveals. Doors were paneled with strong moldings, the panels often being ornamented with bosses.

Contrast this with Tudor and Elizabethan mannerisms where woodwork was used very freely. The walls were generally of small oak panels with wide rails. Door frames and pilasters were carved. Doors were frequently paneled in smaller rectangles similar to the walls, and the woodwork usually acquired a light gray-brown tone with a dull wax finish, or was stained a very deep brown and polished to a heavy gloss. Woodwork held its own throughout the William and Mary and Queen Anne periods in England, but changed gradually in its moldings and pattern, constantly acquiring a higher degree of

(Continued on page 72)

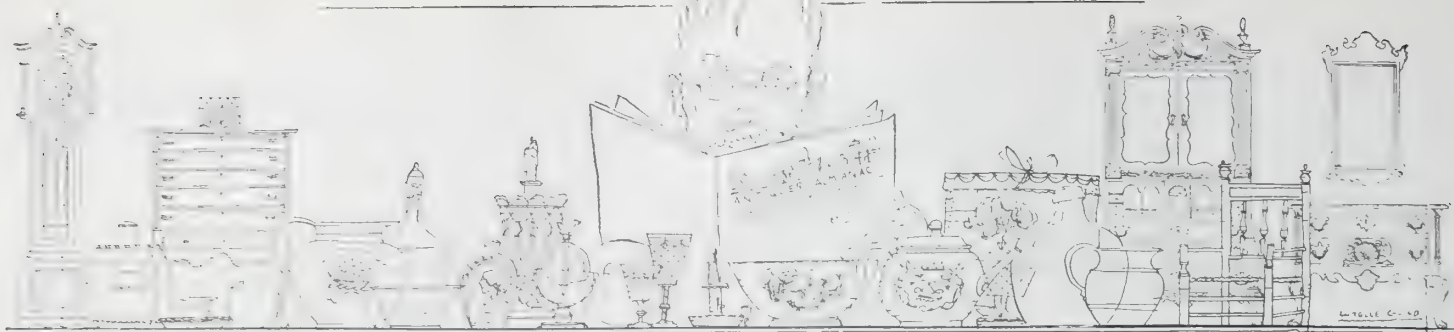
The library in the Richard M. Lederer residence in Scarsdale, N. Y., is paneled in knotty pine especially designed by the architect. It is a room filled with secret closets. Behind the carved grille over the doorway lurks a radio speaker; even the reveals in which the doors are recessed contain cupboards hidden behind apparently immovable paneling

One of the arched panels at the right of the fireplace in the Lederer library opens to reveal cupboards holding card tables and other game paraphernalia. Folding chairs are tucked away in a large drawer below the panel which, when closed, becomes part of the wainscoting



LELAND HUBBELL LYON, ARCHITECT





ANTIQUER'S ALMANACK



By LURELLE VAN ARSDALE GUILD



The Itinerant Antiquer

 I'm beginning' to believe thet real country auctions is a-gittin' as scarce as wooden Indians. Somehow the old flavor seems to hev sorta faded out with the horse an' buggy. Now I ain't a-sayin' thet thar ain't no more country auctions, fer thar's a-plenty. Jest last week I gits a notice 'bout one, in a mighty fine ol' house, too, up in the hills, so when the day come I climbed in the old buggy-waggin and set out. Wall sir, thar was plenty of ol' things in the house jest as I uster remember it when I was a little shaver, but by the time the relatives had took their pick—the undertaker, too, had his eye on a piece, an' the doctor had a likin' fer the parlor table—thar warn't much of the old stuff left in the house. So the auctioneer brung up a pile of his stuff left over from las' week's auction thet hedn't brought the fancy prices thet he figgered they should, an' so there was a-plenty.

 "It uster be the folks would make this here auction day a sorta second circus day in the fall, an' jest buy the things thet they needed fer fall harvestin', like waggins, harness, and the like—an' they'd pay a pretty penny for them, too. Now if yuh kin get fifty cents for a set o' harness yuh kin think yer lucky.

"Fer the life of me I can't figger out the reasonin' o' some o' these city people as to what they want to do with a cobbler's bench, a bunch o' foot warmers, busted butter molds, and pig slaughter benches. Mebbe I jest ain't up with them city ideas yet.

 "Wall, yestidday afternoon's sale started after the woman's augillary of the church served the coffee an' sinkers. The auctioneer started a-puttin' his things up. Highboy, he called one piece o' furniture. Wall, some one must o' made it out o' Aunt Mehitabel's bureau for the top, with the butcher's chopping bench actin' as a base. An' it was jest as new as the bread in them san'witches they served at noon recess. It reminded me, thet highboy, of Willie White, when he seed a giraffe for the first time in the circus. Willie jest stared at it an' sed, "There ain't no sech an animal." An' I guess that remark was jest about right for the highboy. But say, what do you know! It fetched three hunderd an' eighty-five dollars! Everybody was pretty happy.

 "After the auction was over an' everything was sold, I drove home a-thinkin' steady. Mebbe I was wrong, but somehow I couldn't help a-feelin' thet the gold brick of the country folks is often what might be known as 'near antiques.'"

Enquiries



under the classification of Victorian.

 This chair has been owned by my family for the last fifty years. Can you tell me its origin and purpose?—Robert Mack.

While this style of triangular-seated chair was fairly common in England during the seventeenth century, it never was used to any great extent in the colonies. I know of but one example which even claims American ancestry. However, about seventy-five to one hundred years ago they were reproduced for porch chairs, and it is to this period that I believe your chair belongs.

 I have a small Wedgwood dish, the outside pink, the center yellow, with a spray of seaweed around it. Has this any value?—E. L. H.

It is impossible to tell from a description alone the value of any single piece. A great deal depends on the period in which it belongs. We suggest your showing your dish to a collector or dealer in antiques.

 I have been told this bench is Duncan Phyfe. Can you tell me if it is?—William Caffrey.

Certain features of this bench, such as the style of arm and leg, might be said to resemble those of Phyfe, but the bench is not the product of that craftsman. Perhaps you were told your bench was "of the Duncan Phyfe style." Loosely applied terms such as this are quite commonly used and are very apt to cause much confusion.



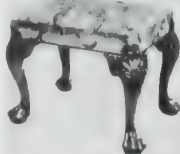
Can you tell me the period and approximate age of this chair?—Robert P. Crawford.

You will find these chairs advertised in newspapers and magazines between the years 1850 to 1875, approximately. They fall under the classification of Victorian.

Shop Talk and Gossip

 If you have ever visited the Mint in Washington, D. C., and watched the endless stream of thousand dollar bills being printed and counted, you have probably been fascinated by the unbroken continuity of the process and hypnotized by the thought that perhaps thousand dollar bills were just common things after all.

But when you have left the building you realize suddenly that the chance of your ever beholding another such collection anywhere else is well-nigh impossible.

 It was with a similar feeling that I left the Arthur S. Vernay establishment in New York. While I had been walking through its numerous rooms, there had seemed to me to be an unlimited quantity of the masterpieces of craftsmen in all arts. Everything was so superlatively beautiful and interesting that I wondered where it might be possible to find another such collection.

In particular there was a stool which would win the heart of anyone who saw it. It was early Chippendale in style, with the original needlepoint, in tones of soft yellow-browns and greens, forming the covering and held to the frame with age-toned brass tacks. The piece was greatly enhanced by its smallness and its delicate quality. The swing of the leg, terminating in an excellent ball and claw foot, made an unusually lovely silhouette, while the directness of the acanthus carving on the knee bespoke the expert craftsmanship of the maker. Age combined with years of polishing and good care have built upon the piece a lustrous patina.

 A tilt-top table which stood near by could not be passed unobserved. The top, made of a single piece of mahogany with a well proportioned pie-crust edge, was supported by a fluted pedestal arising from acanthus-carved tripod legs. These legs also terminated in the ball and claw foot.

Besides rooms filled with many exquisite pieces of mahogany, there was also considerable space in Vernay's devoted to walnut and oak of glowing luster. The subdued carving and sturdiness of the latter should make a strong appeal to men interested in collecting.

 China and silver also hold a prominent part in the displays and supplement satisfactorily the furniture exhibits.

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Cuts from "Grinling Gibbons and the Woodwork of His Age," Charles Scribner's Sons.

This Schumacher brocatelle, inspired by the Grinling Gibbons wood carvings, has a very soft texture almost as pliant as satin, allowing unusually beautiful draping possibilities.

You will find in the Schumacher collections authentic designs of all periods as well as an extensive range of trimmings to harmonize with every type of fabric.

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FINE WOODWORK FOR FINE HOMES

(Continued from page 69)

sophistication which clearly defines each period from the one preceding.

Contrast again these earlier uses of woodwork with those of the Adam period and of the style loosely classified as American Colonial. During the Adam period, woodwork was used largely for its form, and paint and enamels were employed to achieve color. Wood was chosen in order to express most readily the delicate handling of classic motifs. No woodwork, designed with the light and graceful touch of the Adam period, could ever be confused with the heavy and over-elaborate types of earlier English work, nor with the sort of woodwork appropriate to Italian and Spanish homes.

The woodwork of the American colonies varied so greatly in style as to defy any attempt to bring it within a single classification. The very early Colonial style employed plain pine boards, or more or less crude paneling of native pine, or occasionally oak. The middle Colonial period saw the introduction of plastered walls and a diminution in the amount of paneling to wainscots, wood ceiling cornices, and simple door and window trim. The late Colonial period used painted woodwork in the Georgian manner.

This brief outline should at least serve to emphasize the importance of treating woodwork as a major architectural problem in the design

of a home. One may use the simplified painted trim and moldings which the trade calls Colonial to merely give the sense of finish around openings and at floor and ceiling lines without violating good taste, but also without expressing any individuality. If one chooses to have a home of some distinction, the detailing of wood trim and cabinet work becomes a matter of major importance.

There is no implication in this statement that fine woodwork is necessarily expensive woodwork. The manufacturers of wood trim,

moldings, cabinet work, and built-in furniture and fixtures long ago learned the importance of providing stock patterns of excellent architectural character. One can readily buy picture molds, chair rails, wainscots, door and window frames, corner cupboards, and an almost infinite variety of built-in furniture accurately patterned after authentic models, or designed by architects of high standing. This woodwork costs little or nothing more than similar trim of commonplace pattern. To be sure, it may be more difficult to find than the ordinary stock designs, because the finer patterns are not carried by every lumber dealer, nor are they turned out by the smaller mills.

It is the rule, rather than the exception, that woodwork within a home serves a utilitarian purpose while adding a decorative note. The lowly baseboard is used primarily to protect decorative walls from the mop, the broom, and the vacuum cleaner. The chair rail is employed to keep the backs of chairs from marring plaster. The picture mold, once used as a means of hanging ornately framed pictures, has lost its utilitarian function and is now little more than a modified ceiling cornice. Door and window trim have utility in their protection of adjacent plaster work. Bookcases, built-in cupboards, over-mantels,



LELAND HUBBELL LYON, ARCHT.

Essentially Colonial in primness and lack of ornamentation is this little room, the study in the residence of Ralph Reynolds, Esq., in Danbury, Conn.

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The Sport Royal inspired Gorham's new 1931 Sterling "THE HUNT CLUB"



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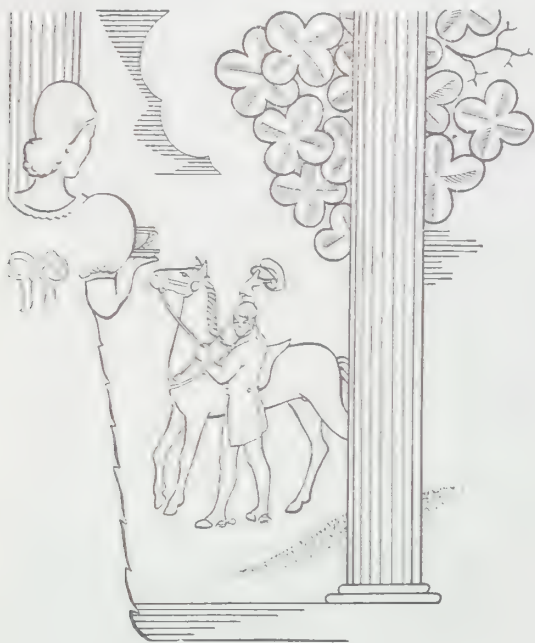
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(Left) An example of the genius of Gorham design is this striking Hunt Cup, trophy for "The Scamper," open flat race event of the Autumn Meeting of the smart Norfolk Hunt.

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The smart modern hostess takes leave of her guests of the evening in a way that is equally thoughtful. Just before they leave, she serves them with a cup of some flavorful cream soup, or a bouillon—accompanied by one of the long, narrow, salted crackers.

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Heinz Cream of Pea Soup

window seats, radiator enclosures, kitchen and pantry cupboards and shelves, and a host of other types of built-in furniture serve useful purposes while functioning as important elements in the decorative scheme. Even closet fittings are seldom left without a decorative touch in the well-built home. Perhaps only the cedar lining of storage closets represents a use of finishing wood in a purely utilitarian manner.

The most important single element in the woodwork of a home interior is represented by the doors. Architectural style is very definitely expressed in proportions, pattern, color, and decorative treatment of doors. One cannot use a heavy plank door appropriate to primitive English, Norman, or early Colonial work in a room of sophisticated decorative treatment. Nor would a fine six-panel Georgian door fit appropriately into a room of Elizabethan character. As in the case of good moldings and built-in cabinetwork, one can find by careful search stock patterns of doors properly designed for use in rooms of the major period styles. But the search is not easy, for the average stock door is more often built to manufacturing specifications than to conformity with architectural requirements. The reason for this is not difficult to find. It is not easy to build a door that will withstand constant use and that will not warp, shrink, or bind. The requirements of well-built

doors are that they shall fit accurately at all times of the year without being subject to shrinkage during the dry heat of winter, or to swelling under summer humidity. For this reason, the best doors are built up of many pieces of wood with surfaces veneered in whatever finished wood the owner or architect desires. These doors are considerably more expensive than solid wood doors, unless their pattern and form are exceedingly simple. Consequently, in their attempt to produce durable doors that will not shrink or warp, at a price within the reach of the average home owner, manufacturers have been forced to abandon architectural precedents and to create forms without elaborate paneling.

There is little point in discussing the types of woods to be employed for doors and cabinet work, for the choice will largely depend upon the architect's or decorator's design conception and his need for certain colors, textures, and either natural wood or painted surfaces. It is far more important that owners appreciate the necessity of using only the best kiln-dried lumber to minimize the tendency toward warping, shrinking, and opening up at the joints. The use of green lumber can quickly destroy the work of the best craftsmen. Well-seasoned, kiln-dried lumber is far more stable and, if the house is properly humidified, should remain indefinitely in good condition.

MODERN GARDENS

(Continued from page 68)

constructed on different levels at the top of the house. Lastly, at the very top, is a tiny garden with a lawn about nine feet square and a summer house just big enough for a perambulator.

Only less commonly used than terraces are queer shapes in earth and masonry—pyramids, steps, and slopes. Changing levels in garden beds by introducing sharp slopes has long been a favorite gesture in French gardening, and recalls at once the arrangement of the little green-garden beds beside the Luxembourg Palace. This device has been played with, enlarged upon, and translated into other materials to such an extent as to make old gardeners gasp. M. LaPrade's bird garden in tile steps and pyramids is one example. Even more striking are the cleverly manipulated checkerboard beds and triangular wall beds of M. Guevrekian at Hyères.

In some cases garden ceilings are made by recessing garden alcoves into the buildings. Terraces which are an integral part of the building, and approaches to garden stairs, are often pushed out far over the grounds. Canopies are stretched out over garden areas from walls, generally without supporting posts. Such features are comforting protections from sun and rain. Psychologically they play a strong part in making us conscious of the half-forgotten top, or ceiling, of our outdoor rooms, as well as the sides and floors, thus emphasizing the three-

dimensional character of our modern gardens.

In pattern the contemporaneous garden has been generally less extreme than have other expressions of modern art. A few such gardens have been frankly "modernistic," with triangular or other unusual concrete construction used to form and restrict the elements of the composition, or with free-standing beams which are used to emphasize the outline of the outdoor room. This feeling is expressed again in the use of grass and pebbles; they are not employed simply as lawns and walks in the conventional manner, but as components of the design. It is of no concern at all to the designer that where the pebbles are used he may not want a path, as long as the color and texture are right for a particular area.

We find a new and decided departure also in the matter of color in flower areas. Flowers, no matter how sparingly or profusely used, are arranged to accentuate the composition. In M. Guevrekian's garden solid masses of sturdy, strong-colored Tulips are contrasted with beds of fragile, delicately-tinted Violas. Since gardens often must be fitted to odd-shaped areas, such patterns are very useful. Moreover, they can be designed so as unconsciously to carry the eye in one or another direction and thus create balance without symmetry. M. Vera has made the most experiments in this direction. Undoubtedly, the future will bring



The charm of OLD BRITTANY *for your modern bedroom*



Fairy-castle chateaus, fishing smacks, bagpipes, white-capped Breton women washing clothes at the river's edge—no wonder

the picturesque enchantments of Brittany lead many a visitor to extend his stay far longer than planned. From the quaint traditions of the land of fables and gables have come many charming furniture motifs which peasant craftsmen once delighted to carve during the long winter evenings. These interesting motifs, we have singled out as the in-

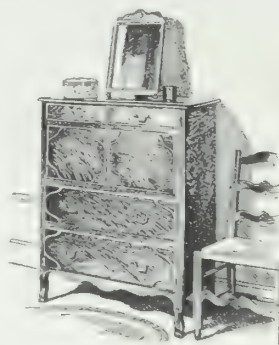
spiration for the new Danersk Brittany set. You will find this sturdy simplicity exceedingly pleasant and appropriate for masters' rooms, bachelor quarters or guest rooms.

In design and details, the Danersk pieces closely follow the naive Breton originals. In size and proportion they are adapted to the modern scale of rooms. The hand-line carving is definitely hand-line—done almost free-hand. The finish is pure wax—no lacquers, var-

nish or other finish is employed.

The oak of the Danersk frames was specially sawed to give the closely grained riff figure prized by connoisseurs. Panels are made of imported English pollard oak, built up to prevent warping and cracking. The carved and moulded posts, the rails and

stiles with pegged joints are typical of choice furniture of 1690. The drawer pulls are simplified forms of the more elaborate, old-time French hardware.



This new Danersk group, built by the Danersk colony of Scotch and English craftsmen, embodies the finest joinery that it is possible to offer and still retain modest prices. A livable Brittany group complete for

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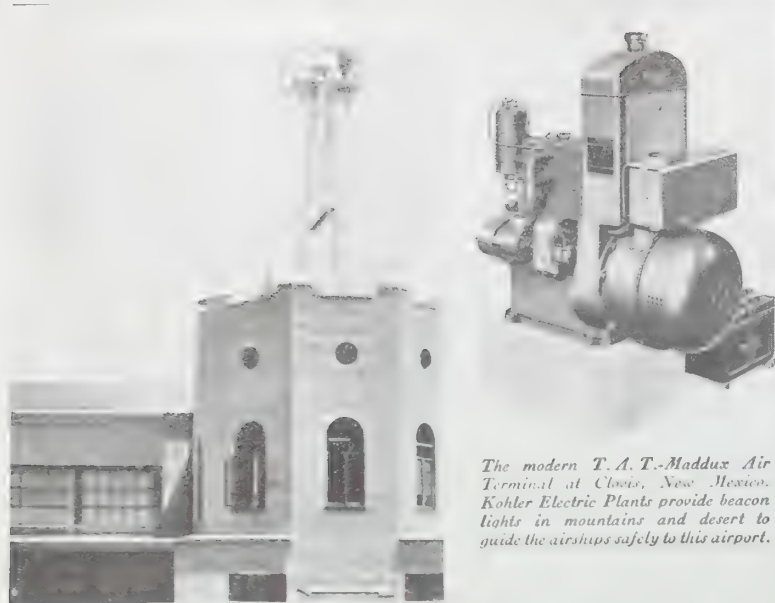


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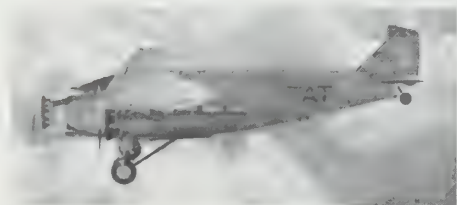


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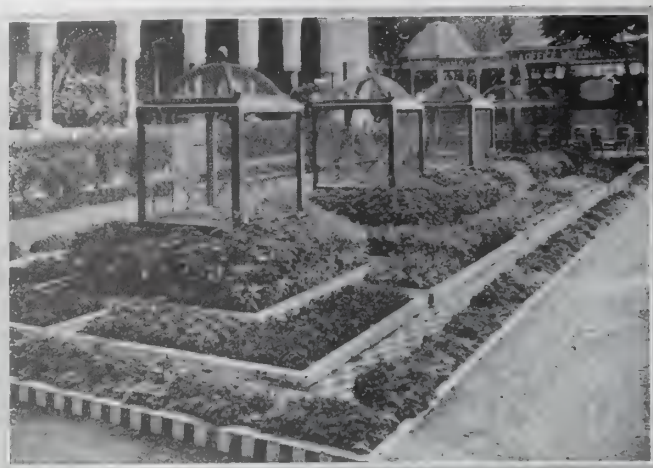
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A French garden designed by La Prade shows the garden beds, on different levels, outlined in colored tile, of which the paths are also formed. The highest levels in the garden support large aviaries

into more widespread use this treatment of the garden.

The most subtle maker of patterns (because the least obvious), and by far the most arresting creator of modern gardens, was M. Pierre Le Grain. He was the truly original artist. Everything that he did deserves study. Perhaps his most important addition to our knowledge of garden design was how to combine formal elements in an orderly way without recourse to symmetry. Even in this matter he was so subtle that after the words are written one is inclined to take them back. There is a definite sense of symmetry in what he did. One feels a definite axis throughout, yet it cannot be found. Or when it is caught, it escapes within a yard. Two opposing sides of any feature are never alike; the tree is never in the middle of its encircling seat, nor the steps straight with the door they approach. Yet the compositions have all the assurance and serenity of older French symmetrical schemes. Le Grain was the most able exponent of what I call the shattered axis. But the same spirit also lies behind all the best modernistic garden design. In fact, it

might be called the only fundamental way in which the new gardens differ from the old.

From the beginning of landscape design there have been "formal" and "informal" types of gardens. The former was based on symmetrical shapes balanced on a definite axis; the latter on occult balance of opposing elements in the manner found in natural compositions and in the painting of the landscape masters. The new gardens have both. To be sure, the elements used are largely artificial, as is almost inevitable in the work of any Frenchman. The principles underlying the work, however, are common to both schools. When the same manner is used by Englishmen and Americans, to whom the use of living plants is instinctive in their garden design, we shall see great advances.

It would not do to give the impression that horticulture has no place in modern French garden making. Quite the contrary. It is merely that it is almost a racial trait with the French to use plants for the effects that can be produced. This is no more true in the new gardens than in the old.

SATURDAY TO MONDAY

THE exterior design of the little week-end house pictured on page 50 was patterned after the old log cabins which one sees so frequently along the highways in Pennsylvania. The logs of the first story should be cut smooth and straight, thus giving a modernized character to an old idea. The second story should be built of wide siding, with battens over the joints. By using white cement between the logs in the first story, an interesting horizontal character is given to the lines of the house. The roof is of wood shingles and the house is stained a dark brown.

The living room is one of those "wide open spaces" with a ceiling extending upward to the roof. A gallery runs along either side of the room and contains the sleeping quarters. These Mr. Francis Keally, the architect of the house, planned on the idea of those contained on a modern yacht, where space must be used with the utmost economy. Each sleeping compartment, or

stateroom, contains double-deck berths, with a window for each bed, and the rooms are so designed that they can be used separately or thrown together. Draw curtains take the place of doors along the passageway which overlooks the living-room floor below, and thus good ventilation is ensured in very warm weather. There is a bath on either side of the balcony for the use of these "staterooms," the owner having his own room and bath elsewhere.

The second floor is hung from the roof trusses by small metal rods, thus permitting the entire first floor to be free of any structural members, and giving a clear space of 27 by 28 feet for dancing, games, etc.

A two-car garage has been added to the house beyond the maid's room and is reached through a passageway from the living room. The flat roof of the garage may be used as a deck for sun baths in sunny weather and for afternoon tea parties, etc., if so desired.



How admirably this early 18th Century Pine Room lends itself as a harmonious mellow background for the finer period furnishings. Attention is drawn to the magnificent pair of Chippendale needlework easy chairs with lion's paw feet, also the Georgian mahogany table with marble top on left. This room came from Richmond House, Plaistow, England and is illustrated as set up at the Vernay galleries. Dimensions 17 feet, 9 inches x 24 feet 2 inches x 10.

SEVERAL BEAUTIFUL ORIGINAL panelled rooms are now being exhibited. Each of these rooms is arranged with an interesting display of rare period specimens of Furniture, Needlework, Porcelain, Silver, Silhouettes, Sporting Prints.

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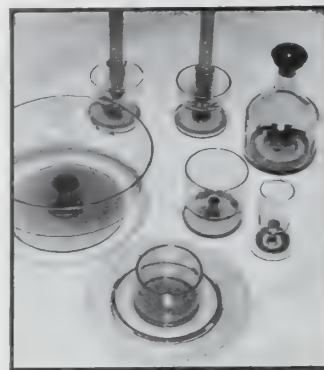


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Nothing gives a more festive touch to the dining table than a service of glass. It can be had in Spanish green, complete from wine glasses to finger bowls

GLASS MAKING AS A FINE ART

(Continued from page 46)

rock crystal, that Gibraltar of convention and tradition. It is still reserved for cutting and, though the popularity of a decade or two ago for heavily-cut glass has yielded place to lighter and more delicate conceptions, cut rock crystal still reserves a place for itself on the shelf of conservative glassware. Its polished, diamond-like brilliance displays graceful cuttings in modern floral conventionalizations or in straight-line borders; and to further show that it is without prejudice to new ideas, it also combines itself with a touch of ebony in base or handle and thus presents a fine glassware for those who would be modern in a conservative way.

Stemware is a delightful field in itself. The finest goblets are hand made, and there is an exquisite beauty about a fine-textured, lead-blown goblet that is comparable almost to that of a jewel. We also find lovely colors and combinations of colors that do not appear in any other glassware. There are lovely stemmed glasses, slender and graceful, whose delicately hued chalices resemble the evanescent beauty of captured bubbles. There are also well-proportioned, rounded bowls of clear sparkling crystal set directly on square bases of crystal, green, amber, or black that run the gamut from small individual almond dishes through fruit cocktails and finger

bowls to large, capacious, iced-tea tumblers. Because of their shape they also lend themselves to unusual design. One pattern needs especial mention; prim little posies are scattered in detached fashion over the glass and delicately cut into the clear crystal. It is the millefleurs pattern, and has been adapted from an old tapestry.

There are many fine things to be said about our modern glass, not the least of which is the superb quality of the metal itself from a practical standpoint. One may now purchase a tumbler guaranteed to have a "safe edge" that will not nick or chip; it will, in fact, break first. These appear in one graceful shape in crystal and many colors. Only recently a ruby red has been added to the list, making it the first time that this gorgeous color appears in a moderately priced drinking glass.

Taking the best from the past and adapting it to present needs is a legitimate phrase in a broad definition of modernism. One manufacturer is now reproducing authentically the fine old designs of Sandwich and Waterford glass. While lacking any thrill for the collector, it adds the final touch to many an interior in which we would carry out consistently the spirit of early colonial days at a reasonable cost.



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An outstanding example of modernism is the Saturn design, consisting of gold or black rings on clear crystal. The square bases are black

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(Above)

Black and red enamel
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(Right)

Swedish crystal with en-
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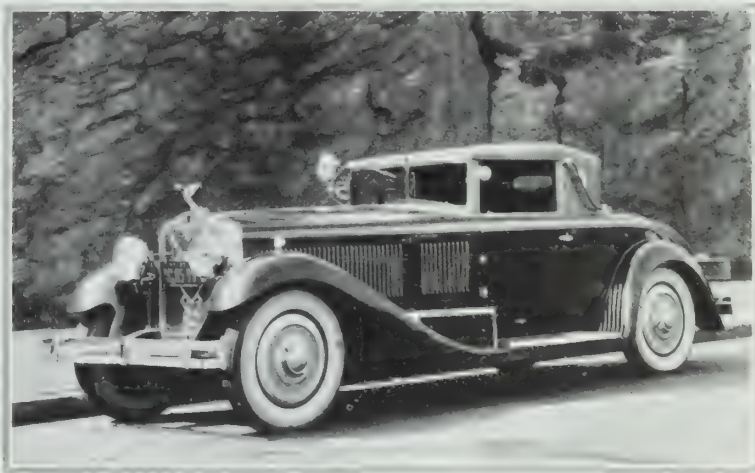
Reproduction of an antique Franklin Stove of rare design with brass gallery \$175.00

119 East 57th Street, New York



PHOTOGRAPHS BY ROBERT JUNE

One can imagine oneself skimming over the roads like a bird in the smart, speedy Du Pont above, whose mud guards resemble parentheses and whose headlights are of an unusual shape to minimize glare.



A noble product of our Italian brethren is the Isotta-Fraschini, whose convertible coupe, shown at the left, is modern in all its appointments, even to the ornamented radiator and the decorative lines on its rear mudguards.

THE MOTOR WORLD

What happens to old Fords in Detroit

by **ERIC HATCH**

AN OBJECT seen about on the roads recently has carried me back to the days when Buicks first edged their radiators and a friend of mine, in a burlesqued newspaper, transposed the Packard slogan under a Buick ad, to read; "Only Buick can build a Packard." The new Chrysler with, apparently, a "body by Cord," is the above-mentioned object.

It is unquestionably the best-looking small car I've seen in quite a while. Of course it isn't as low slung as the Cord because, although it looks as if it had a front wheel drive, it does not, and still has the rear-end bump underneath the stern. But that stream-

lined, sweeping radiator and the extended apron under it give the car all the *élan* one could wish, and incidentally give it a grace of line suggestive of swift motion.

Another pleasing sight of the month was the Franklin convertible "what-do-you-call-it." It was done in the dignity of maroon (which was always the color for town coachwork in the days of really smart city transportation behind horses). The reason I can't identify its type is because it seemed to me to be a limousine, a sedan, and a touring car rolled into one. Its sides were high and, as they rose in a sheer line, they tapered, which gave an effect I have not seen before.

I would like to have a car like that and ride in it up and down the street past my bank. It is that kind of a car.

Failing this, I would take one of the new Hupmobile eight roadsters with de luxe equipment. By the simple expedient of raising the cowl and carrying the rest of the line straight to the rear some three inches lower, the manufacturers have managed to turn out a job that suggests almost as much speed as the afore-mentioned Chrysler. Myself I like the tiny lamps mounted on each of the front fenders. They lend a sportiness to the car, and show other cars at night just where your

(Continued on page 93)



One of a pair of superb fruit bowls made by Paul Storr in 1806. The original glass bowls, twenty-one inches long, are in perfect condition and give a crowning sparkle to the character of the silver. From the collection of E. Schmidt & Company

ANTIQUE ENGLISH SILVER

For decoration as well as for use

by **LEE MCCANN**

IT IS an ironic jest that time, the comic artist, should have made one of his most enduring symbols the sport of the melting pot. The family plate was always thought of in terms of its minted value quite as much as its art, no matter how much the latter was prized, a fact which made costly inroads upon the great silver of England before the Georgian era. In times of war and stress, the precious metal outweighed its no less precious content of art. To-day we have cheap silver for coin and art, and silversmithing that follows wistfully a past tradition.

A sense of the value of the metal was unquestionably one of the conditioning influences in the silver classics of England and other countries as well. Design was considered as the means by which the silver itself could best display its beauty. It was this which gave nobility and plastic value to the early ecclesiastical silver and dignified the work of the greatest silversmiths.

In the late eighteenth century there came a change in this point of view. Individualism and the importance of design for its own sake became paramount, and silver came to be considered merely a medium for the designers' art. This was the turning point which forecast the decadence of the Victorian style. It is conventional to separate the silver sheep of the Georgian period from the goats of the Victorian in the appraisal of merit; but, as a matter of fact, the floridity of much late Georgian and the astonishing simplicity and charm which mark some of the early Victorian silver have not yet been given their full measure of criticism for the former and praise for the latter.

Distinctions of this type are of more importance to-day than they were ten years ago. They will be still more important a decade from now. The contemporary movement in art, based on certain definite and fundamental ideas, is leading to a revaluation of the antique which influences the point of view of the purchaser. The so-called fads in collecting the antique are nothing more really than a reflection of the changes which experience is constantly making in our taste and standards of art, causing new value to be placed upon something all but discarded or perhaps the reverse of this.

In our comprehension of antique modes, quite naturally the art of England is best understood and is closest to the American taste, and an amazing quantity of fine English silver has been acquired by American collections. The type of silver most available is, of course, Georgian, and of this there is a surprising amount and variety for the seeker who has knowledge and discrimination. Elizabethan and Carolean silver are definitely for the collector of rarities and the great museums. Choice pieces of William III and Queen Anne occupy a sort of middle ground but even of these there are few on the market.

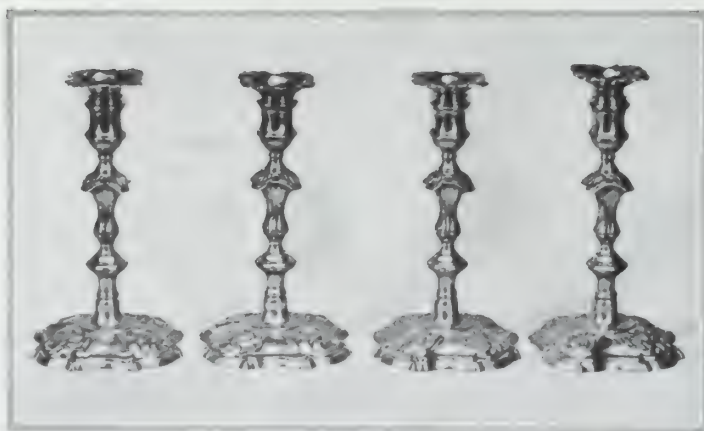
There are two types of purchasers of old English silver. First the collector, to whom we are indebted for the salvage and preservation of so much that might otherwise have been lost. His connoisseurship is identified



Exceedingly rare are such four-piece teaset as this, made in 1801 by Samuel Hennell



Georgian service and tray made by William Baleman in 1827, and presented to Major-General Lindsay by Martinique at the close of his service there as Lieutenant-Governor. From the collection of Freeman of London, Inc.



Candlesticks that lighted Georgian tables fulfil their function no less brilliantly to-day on our modern tables. These two were made by John Cafe, of London, in 1747



One of a pair of trays made in London in 1799. The restraint and beauty of the border and chasing have unusual value. They are thirty-three inches long exclusive of the handles. From the E. Schmidt & Co. collection

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ANCESTOR PORTRAITS

As early as the fifth and sixth centuries, the Chinese emperors commissioned artists to paint portraits of high officials and princes commemorating their services to the Empire. During the Ming Dynasty the portraits were painted for ancestor worship. Many of these Ming portraits have come down to us today and they adapt themselves handsomely to decorative use in homes with antique furniture. There are solemn, stately Mandarins in rich robes of reds, blues, greens, the colors softly mellowed by age; diminutive dowagers of high rank, bedecked with gorgeous pearl and feather head-dresses. The portraits are becoming more and more difficult to find and future years will place a value upon them far in excess of today's.



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A silver-gilt racing cup made by John Holland in 1783. The beautifully wrought grape-and-vine decoration on the spiral fluting is strengthened by the male and female figures forming the handles. The cup is fifteen inches high. From the collection of John Wanamaker

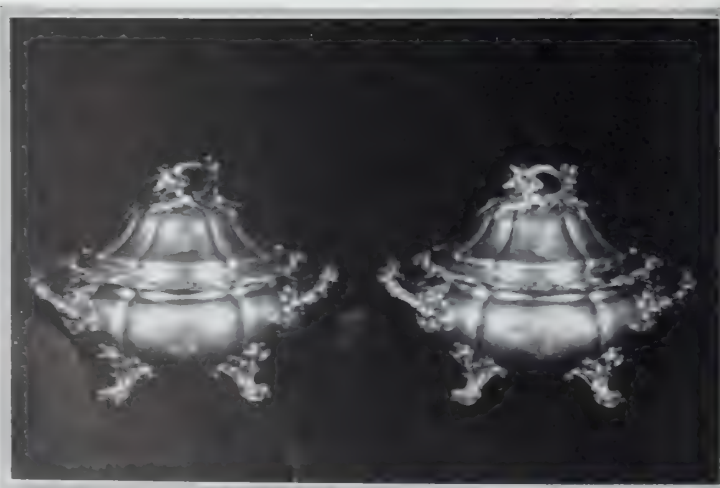
with a sense of the time spirit in art which Spengler considers the animating force of a national esthetic. An esoteric sense of inherited art as the symbol and doorway to a lost time, which can only be recaptured through a symbol, spurs him with an intense passion for possession which is so difficult for the lay person to understand. The secret rapture of a rare find is such as only a collector can know. To him are reserved the apostle spoons, the tiger-ware jugs, the early ecclesiastical silver, and such like rarities which are now so few and far between. He does not seek them as appurtenances of living, but as links between the living and the culture that is past.

In his wake there follows a host of people concerned with the art of gracious environment and all things which add distinction and decoration to their homes. Not rarity but beauty and suitability is their criterion in acquiring silver, and for them the Early Georgian period is an ideal standard combining, as it did, art with the humanities.

The history of silver is essentially less democratic than that of the other crafts, and less dependent for its popularity on function than

textiles and furniture. Its early associations were ritualistic, not only in relation to the church but in the establishment of social values. The Norman Conquest in England, with its subsequent imposition of imported rulership on an independent Saxon nation, stressed the assertion and struggle for monarchical and social power which received its appropriate expression in silver and gave rise to a strong tradition. Among the finest examples of the art of early English silversmiths are the magnificent salts and the standing cups, both of which were accepted symbols of social rank.

Not until the eighteenth century brought material stability and great wealth to England was there wide ownership of silver and an extensive use of it in a wide variety of household appurtenances for the table, the desk, the boudoir, for gifts, trophies, and public presentation. The creative fancy and inventive genius of the eighteenth century silversmiths were unlimited, and silver was given the impress of the various artistic modes which made the era famous. The styles of Adam, Chippendale, Sheraton, and Heppelwhite, the fantasy of *chinoiserie*, the memories of Herculaneum and Egypt are all expressed in silver.



The art of Paul Storr, latest of the great English silversmiths, is seen to fine advantage in this pair of silver tureens, dated 1826. They are engraved with the crest of Baron Cradock-Hartopp, are eleven inches in diameter, and eleven inches high. The Freeman of London, Inc., collection



Biedermeier



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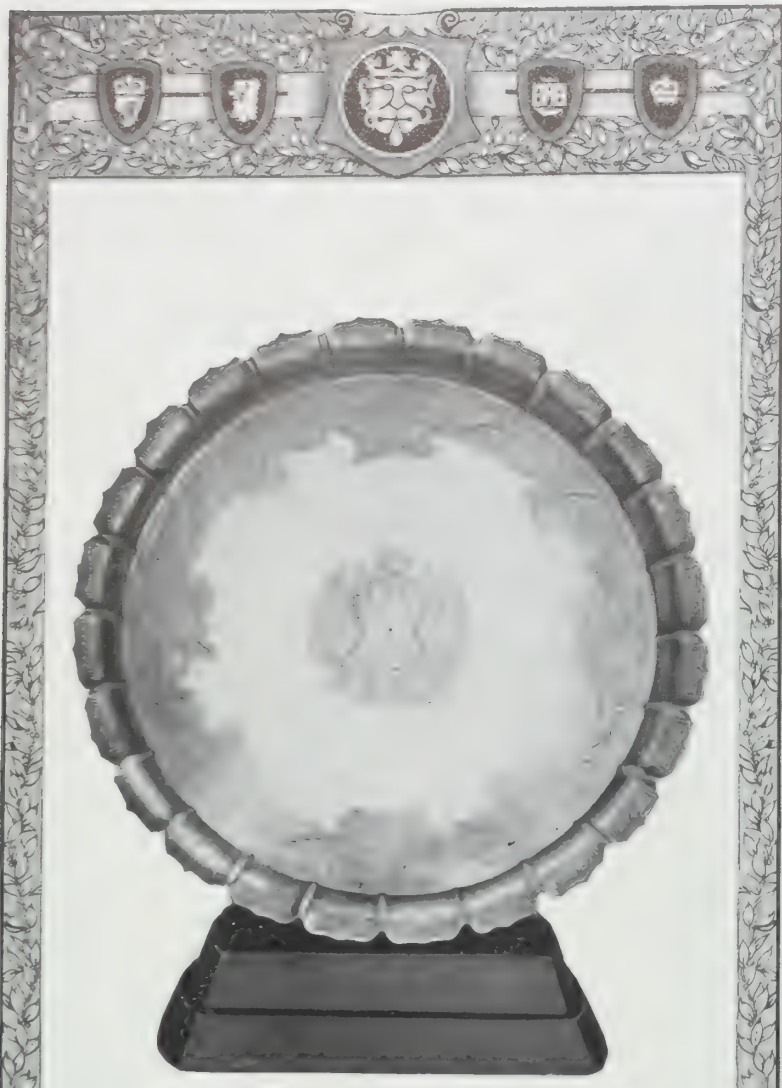
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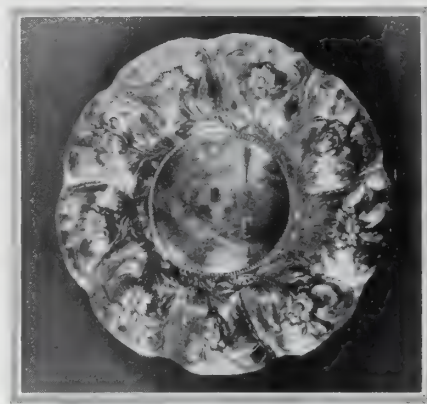
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A very fine Paul Lamerie Waiter bearing the arms of Needham. Circa 1733. Diameter 9½ inches.

RARE old pieces recently acquired abroad supplement the famous Crichton Collection of Old English Silver. There are many examples of the superb workmanship and beautiful designs achieved by the great Silversmiths of the XVIII Century.

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EXPERTS IN OLD ENGLISH SILVER
636 Fifth Ave. NEW YORK at 51st Street



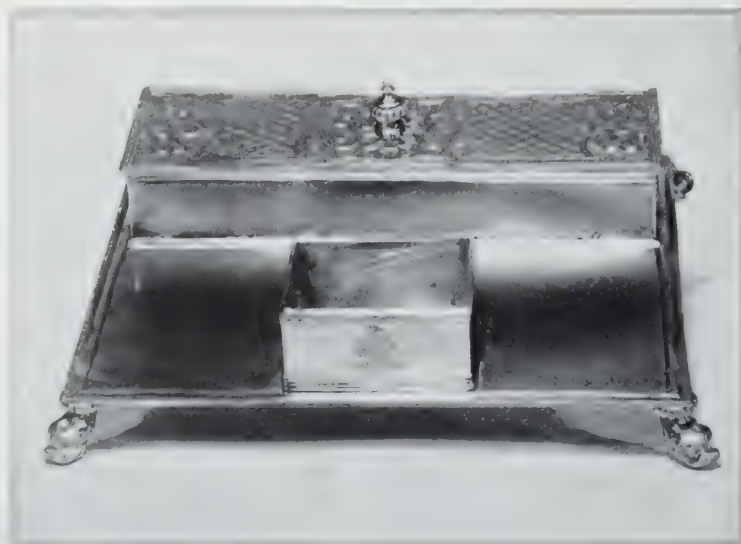
The reticent initials "R. B." and the date 1765 mask the personality of the artist who wrought so exquisitely this Carolean alms dish. The floral décor is rendered with a freedom that refused to acknowledge limitations from the metal. The James Robinson collection

The fact that silver occupied a position midway between the crafts and the fine arts has led to some confusion in certain modern purchasers, who select silver primarily for its function. The metal ranked as a medium of plastic art among the classic smiths, and this was not contradicted by the practical usefulness of the articles they wrought. It is sometimes difficult for American taste to fully realize that because a thing is in daily use it still is art. Consequently there is some hesitancy in the display, as an art object, of a fine old teapot, a covered tureen, or some such article, while to the English it seems most right and proper. In England it is not only correct but almost obligatory, if one can afford it, to have a few pieces of good antique silver for display among one's most prized decorative possessions. One sees this in both unpretentious and wealthy homes. It is their tribute to the inherent art of the work of classic silversmiths and to the binding force of a strong social tradition which silver symbolizes.

The decorative use of the larger pieces of silver is still an unexploited field in the modern home. A single fine piece well placed will often characterize and distinguish a room. The opulently shaped fruit bowls, epergnes, covered

dishes, and wine coolers are a delight to the eye. The imagination can often visualize them in a purely decorative aspect divorced from their original use and considered as shape, color, and art. A finely executed inkwell, the delicate occasional pieces, superb trophy cups, an exquisite jewel coffer—there are so many and such diverse inheritances of the Georgian imagination in silver that taste is fired and stimulated by a visit to any of the famous houses which make a specialty of antique English silver.

One of the most picturesque stories concerning collectors is of an old New Yorker, passed some years since to his reward. He was famous alike for his old English silver and for his Lucullan dinners. It was his custom, when entertaining, to present to the lady whose *bon mot* was the most sparkling of the evening a bit of rare silver as souvenir of the occasion, but his butler had orders that thereafter she was never to be admitted to his home again. The collector's door was barred to her for fear he might sometime forget himself and ask her to return the treasured piece! He had the true collector's love, but fortunately one need not often pay such penalty for these desired and valuable acquisitions.



A rare William III silver-gilt inkstand made in London by Anthony Nelme in 1696. It measures seven by eight and three-quarters inches



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This Wadsworth group of furniture dates from about 1700. It is made of pine, cherry, maple, beech, oak, mahogany, and walnut. It is a reproduction of the original in the Wadsworth Atheneum at Hartford, Conn.

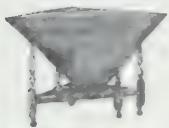
"The Yarmouth"

A Dutch Colonial Group in Cherry

Lovers of furniture who particularly delight in examples of early domestic craftsmanship will be interested in this group, modeled after originals by Dutch cabinetmakers in the New York and Pennsylvania colonies during the latter part of the 17th century and the early part of the 18th.



Powderke Table copied from a Vermont antique



Corner Cupboard Table, from the collection of the Gen. F. H. H. collection



Benjamin Franklin's table, an antique dating about 1750



We have prepared a booklet, picturing and giving the historical background of our various groups, which we will gladly send on receipt of 10 cents.

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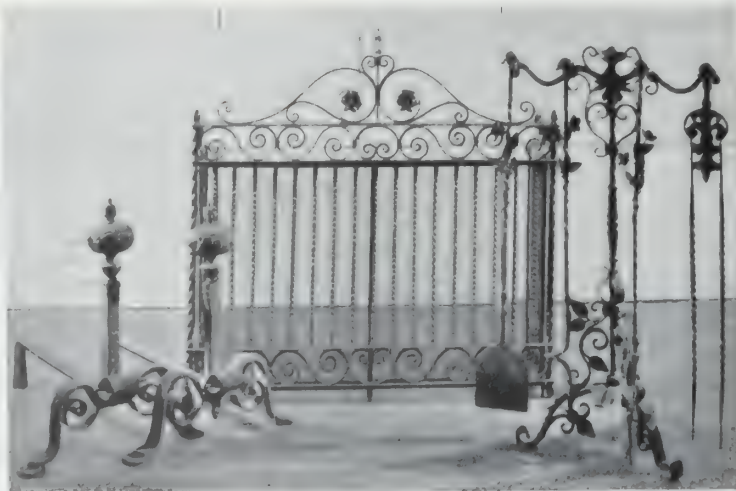
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O. Henry

"Rule 1 of story-writing," said O. Henry, "is to write stories that please yourself. There is no Rule 2. In writing, forget the public."

But the public has not forgotten him. Each year his books grow more popular.

AT ALL BOOKSTORES



The instrument board of the Cord car seems to be nearly perfect—about everything must be here except the cocktail shaker, which undoubtedly lurks elsewhere!

THE MOTOR WORLD

(Continued from page 83)

fenders are. From experience with an ancient and ultra wide Pierce-Arrow, I found that the mere fact of showing somebody how close he can safely come to you actually keeps him much farther away than when he can't see your mudguards at all.

Our Henry of Detroit is off on another experiment. This time with breaking up cars on a mass destruction basis instead of building them. He has a factory devoted to this work. It has a "de-assembly" line—the parts are systematically taken off the cars as they pass along it almost in perfect reverse order to the way cars are built. When all gadgets have been removed and the upholstery put away and so forth, the chassis is squashed in some sort of a press ready to be melted up and used again. It presents a pretty thought, that. When one gets a dog from the Bide-a-Wee Home, perhaps that dog will have bits of collie in him, perhaps a little Spitz or bull, or maybe even great Dane and dachshund. Perhaps the new Fords will be made of old Rolls-Royces and antique Studebakers. Perhaps a man will find himself riding again on parts of a once beloved car.

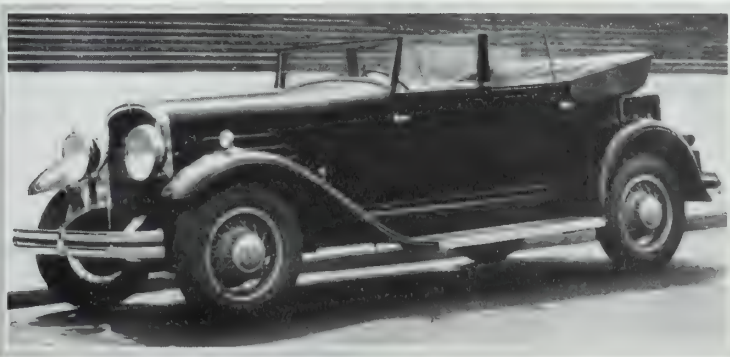
To me the most amusing thing about this decapitation plant is the fact that some of the machine tools used for assembly are employed in this newer operation. Whereas in the building operation they ran forwards, they are now, in the destruction, run backwards.

All of which brings to mind the great dump heaps in this country where hundreds of old cars are thrown, then covered with tin cans, and then earth, and finally with grass. Perhaps in the year five thousand some archæologist will delve into the ground and come upon them, and the newspapers of that day will hail the discovery as being the grave of a Merchant Prince who, they will say, was buried with his chariots so that he could have transportation in the Never-Never Land.

But to return to our subject, a gentleman named Walker makes jacks. He makes very nice jacks, and one of them in particular catches the fancy. It has an extension cap.

How often do we find that because this, that, and the other thing, and the general perversity of inanimate objects, have conspired against us, we cannot possibly raise our car to the height necessary to change the desired tire. Slip on the extension cap before inserting Mr. Walker's jack and the thing is done.

Why wouldn't it be a good idea, taking the other side of the question, when we find a tire is so flat as not to permit of the jack being inserted to raise the car at all, to have a very tiny jack whose top you could take off? I like to think that, even as I write, the Walker mechanical brain is buzzing with that very estimable thought!



And here's one of the latest models of the air-cooled Franklins—always possessing good lines and a deal of conservative elegance



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Above is an aerial photograph showing the municipal yacht basin in Miami, Florida, which has been operated at a profit to the city for some time. At the right is a drawing for the Marine Park development in South Boston, Mass., as outlined by the National Association of Engine and Boat Manufacturers



SOME HARBOR DEVELOPMENTS

by **JAMES DEVINE**

DURING the first decade of this century we could find people who boasted about their rubber-tired carriages; in the older houses of the town, nestled away in a remote room, we could find furniture, stiff and slippery, suggestive of an age when people spent most of their time indoors. And then came the talk of "horseless carriages," which could be made to go by simply manipulating a few levers.

The first motor cars represented adventure. Indeed, in the early days, with their high wheels, the absence of a top, a crank on the side, and the general inexperience of drivers, they represented even more adventure than they do now. But, foolish as they seemed, they did tantalize the imagination, and note the result: In 1900 there were about 7,500 cars in America; in 1929 more than 4,000,000 were manufactured here.

Hand in hand with this phenomenal growth there has necessarily been a nation-wide activity in road building. Indeed, the motors brought the roads. In much the same manner, and for the identical reasons, the boat industry is in the process of improving boating facilities throughout the country for the owners of all kinds of craft. Recent figures show that for every eighty-one people in the country there is one boat; and for every boat there are fifteen automobiles, a sizeable indication of the scope of boating as an industry and as a pleasure.

But the accommodations provided boatmen are considerably inadequate. Public enthusiasm, in turning to aquatic recreations as a means of escaping the nerve-wrecking tension of our modern urban life, has been the impetus

behind the great growth in the boating field, but the mooring and servicing facilities in most of our waterfront communities are only slightly better than they were twenty years ago.

Such conditions are problematical, and recently were attacked with a vengeance by the National Association of Engine and Boat Manufacturers. A comprehensive survey of many of the principal waterfront cities in the United States was made. Cities which already operated boat wells and harbors were studied, methods were analyzed, figures were computed. The survey was not only a specific diagnosis of the ills of the cities actually studied, but it served as a boon to stimulate waterfront improvements in communities not included in the Association's report.

Since the survey is some 120 pages in length, our lack of space here will not permit a detailed résumé of it. But it may be pointed out that the Association has worked with municipal officials and boatmen in Boston, New York, Charleston, Cleveland, Detroit, Chicago, New Orleans, Galveston, Houston, Corpus Christi, on eastern and inland waters; and on the west coast with representatives in San Diego, Los Angeles, Santa Barbara, Balboa, Newport, Monterey, Oakland, San Francisco, Eureka, Crescent City, Portland, Seattle, Victoria, and Vancouver.

Actual plans were presented to city officials in some cases with a view to providing additional harbor space for small craft, and also incorporating their improvements into the plans of the various park systems. Municipal officials were shown that the waterfront of

every city was a potential beauty spot as well as necessity for the accommodation of hundreds of new yachtsmen each year.

It would be difficult to estimate the value and influence of the Association's survey. The men behind the idea are similar to those old-timers of earlier days who first started talking about good roads. They are the men who look through telescopes instead of spectacles. Considering the fact that most of our people live near navigable waterways, the movement of improving waterfronts will be hailed and followed by more and more cities each year.

Henry R. Sutphen, President of the Association, says:

"The appeal for better waterfront facilities under proper regulations is growing in every community of the country where the natural resources of water exists, and the benefits to be derived by such communities in bettering their waterways will be far reaching. The main highways are now built at enormous expense and are often termed the 'gateway' to the community. The river and harbor in the future will be considered as important as, if not more than, the gateway to the city that enjoys such natural resources.

"This 1930 Marine Survey will be supplied to government, state, and city officials in all the principal waterfront cities in the United States in the hope that the lessons and experiences learned by other cities may be profitably used for the development of waterfront parks of the most ideal characteristics, based upon the maximum use of the natural resources available."

PRECISION

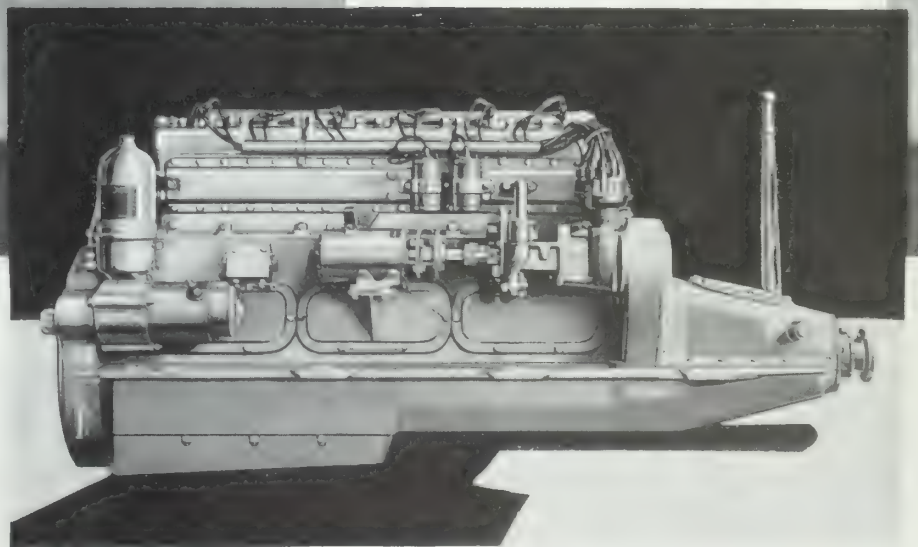


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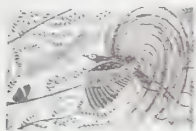
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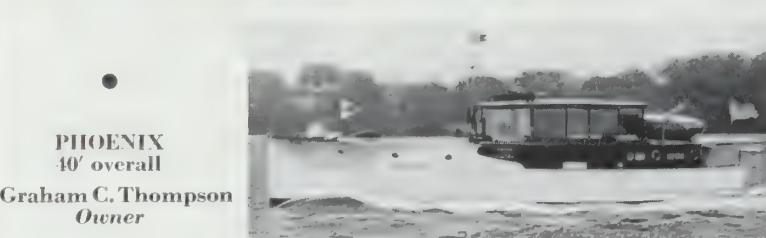
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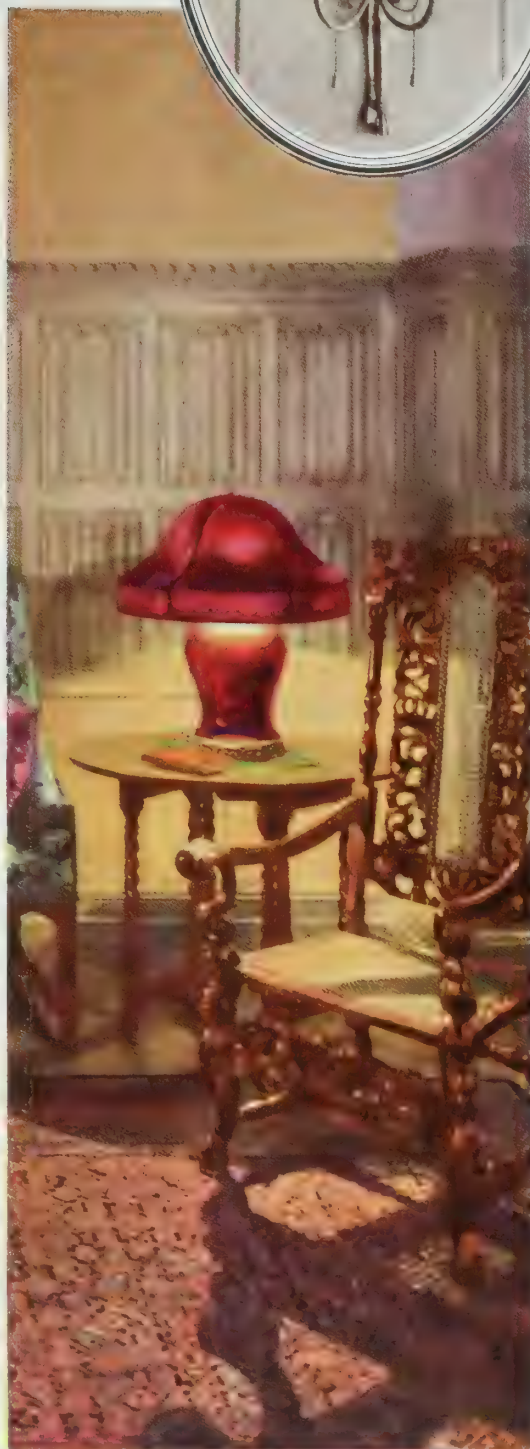
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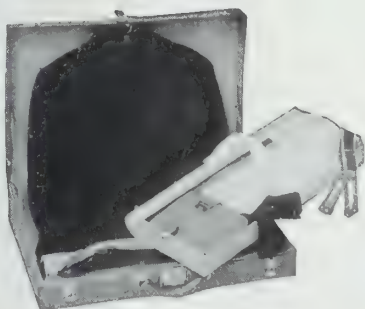


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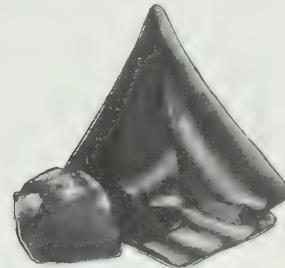


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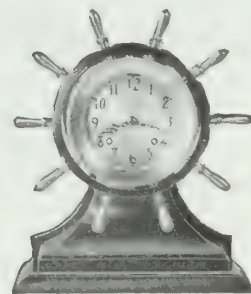
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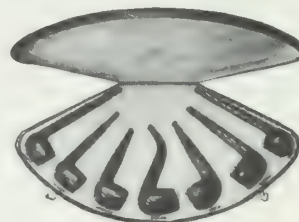
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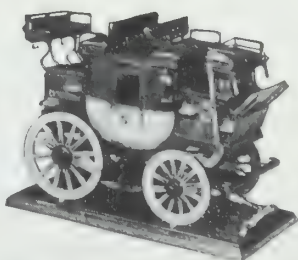
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THE LAND OF WHITE BUTTERFLIES

A little Spain beyond our border line



One should not leave Cuernavaca without one of its famous peaked sombreros, banded with bright embroidery and fastened under the chin with a beaded cord. This old Don Quixote seems sadly in need of a new one

by **HELEN EVA YATES**

MEXICO is still "undiscovered"; though it is just over the border from Texas, it remains to us a mysterious southland of vague cactus deserts and bullfights. And should you cross that border into Mexico, you would find yourself caught in a spell of old-world charm as foreign as Spain itself.

It is hard to explain that charm. Mexico is somewhat Spanish, to be sure, and yet it is not. The Aztecs and the Indians have added something more that is darkly different and incomprehensible to the American mind. Above all, I think it is the "feel" of Mexico that one brings back, like a ribbon of bright, changeable color which flutters in and out of the memory.

This feeling of Mexico is crystallized for me in such memorable spots as the mango gardens of José Borda, that beloved and romantic Mexican hero who scattered his millions in a gorgeous gesture between the church and his favorite garden in Cuernavaca, near Mexico City.

Cuernavaca (meaning cow's horn) is a picturesque Mexican village of fountains and flower-spangled adobes, with patios—that

must be like those of old Pompeii—of crumbling terra cotta, flanked with tall palms and spicy magnolias. In the center of the town is the usual stone cathedral, and a market square branching off into narrow cobbled streets.

Down one of these *allées* you go, past faded pink and blue and yellow houses with iron-grilled windows, that look almost theatrically effective against the pastel adobe walls topped with the flaunting purple of Bougainvillea. Beyond a flowering Oleander, one opens a green wooden gate and strolls through a shaded courtyard. Under the low veranda of the inn one walks across the patio and down the flagged stone steps to the Garden of Eden!

Here, beside the white marble pool with its green mirror of mango trees and looping sprays of wild rose, the famous Emperor Maximilian and his beautiful Carlotta made love. Orange clusters of ripe pomegranates flash like golden apples in the jade water. The air is heavy with the sweet, sweet fragrance of Spanish Jasmine and Heliotrope. Now and then the soft thud of falling fruit marks the silence of the garden paths, and a flock of wild parakeets chatters softly in the high feathery trees.

Always one seems to hear the singing of birds in Mexico.

One sits on the stone steps of the pool and gazes, far away, into the green gloom of the water. Overhead, a startling bevy of giant white butterflies drifts on the perfumed air, reflected like cloudlets in the silver water. Cuernavaca will always be the "land of white butterflies" to me, where time stands still.

One forgets to leave the garden till the shadows are purple and dusk grows chill. Then the streets outside are filled with the chatter of the homeward bound. Long-eared donkeys trip along on fine little feet. Heavy oxen lunge forward, with a creaking of wooden wheels, pulling carts piled high with bundled faggots. A little girl with blue-black hair sucks a wild orange. Nobody hurries. There are no clocks. A Mexican band gathers in the plaza under the Hibiscus trees, and women come to the fountain to fill their water jars for the evening meal.

You linger round the market to buy "tear" seed beads, Mexican dolls, striped baskets, Indian pottery, and hand-woven sandals. The hat stalls are fascinating. Cuernavaca boasts the handsomest peaked sombreros in

(Continued on page 107)



Sidewalk merchants sit around in groups and sell everything from pottery to garlic strings. Delicious tropical fruits and hot Mexican food are easily obtained from many of these sidewalk salesmen

(Continued from page 104)

all Mexico; they are banded with bright embroidery and fasten under the chin with a cord knotted with beads.

Food hawkers call their wares in thin voices—sweetmeats, cigarettes, *tortillas*. You try an ear of parched corn at a charcoal brazier's; it is crisp and sweet. For a few centavos, you buy an armful of fruit, just picked from the orchard and warm from the sun; *chirimoyas*, or custard apples, which look like green pineapples without stalks; spanish guavas; *chico-zapotes*, a brown fruit not unlike a potato, with a maple flavor; delicious papayas, melons and pomegranates; mameys, sweet limes, oranges, lemons, dates, and butternuts.

You wander across the plaza to the Cortez Palace. Its iron-studded Moorish doors appear ready to fall from their primitive hinges, and the palace walls are stained a soft tint and half covered with age-old moss. Inside is a cavernous shaded patio, with more ancient doorways and winding stairs; and overhanging balconies look out upon views of the garden valley, which take one's breath away.

The little adobe patios below seem to overflow with flowers, which crawl along the house tops and hang in feathery festoons of purple, scarlet, and lemon yellow. In the distance, snow-topped volcano peaks grow red with sunset. Shadows gather in the gardens. A thin sickle of a moon climbs the sky. Lights twinkle below; the dark closes in, and all is still, except for a contata of twittering birds going to bed in the mango trees.

The next morning, if one craves adventure, take the little train over the hills to Mexico City, thirty miles away. The track swoops over the mountains and down into the valleys, for Cuernavaca is built on a long ridge of hills shaped like a crescent horn.

The sun-lit slopes are crossed by long fingers of volcanic lava that once plunged down from the crater of Ajusco. Giant palms and fruit orchards, with here and there a ruined church or quaint village, and the snow-clad peak of Popocatepetl, that we call Old Popo for short, dot the landscape.

Nearer Mexico City are the meandering canals of Xochimilco (pronounced Sochimilko), an old Indian village set in a lacework of waterways and flowered islands. Xochimilco (meaning flower bed) is one of the favorite Sunday resorts of Mexico City. It is just a half-hour's motor drive from town, and the highways are crowded on week-ends with picnic parties. One can rent a flower-decorated barge and be poled down the seven miles of canals by Indian boys, stopping here and there at the islands for fruit, drinks, or hot *tortillas* and sweet wafer pancakes.

Driving back to town, it is customary to stop at the shrine of Guadalupe to say a little

prayer before the flower-wreathed virgin. Once a year the peons gather flowers for Guadalupe's wreath, and it is quite miraculous how the huge wreath keeps fresh from one fiesta day to the next.

The great Aztec Pyramid of the Sun is just outside the capital, in a whole city of Aztec civilization that has been restored in the center of a grassy plain. These pyramids are more extraordinary than those of Cairo, because of their secret crypts and carved stories locked in orange stone.

Mexico City itself is a little Paris, quite apart from the country life of the Republic. Within its embassy circle there is a constant social round of dinner parties, country club affairs, and early-morning canters through Chapultepec Park.

The climate of Mexico City seems ideal the year around. It is always sunny and just a little cool. One needs a parasol at mid-day, and a warm coat at night—summer dresses and tailored woollens.

Don't miss a visit to Chapultepec Castle, one of the most lavish relics of the old Spanish days. From its long corridors with stained-glass windows, Maximilian used to watch his city in peace. Below is the green haven of Chapultepec Park—like the Bois in Paris—with its dense forest. There is a Don Quixote fountain of blue and yellow tiles brought from Spain. Beside the tinkling water is the perfect spot to stop one's morning walk to read a chapter of the life of the popular Spanish cavalier—there's a book stall there, too.

Is it small wonder that tired Americans are learning to flee to Mexico when they want a short vacation in which to recover the poise of tranquillity? I personally want to return to Cuernavaca. I want to hear the mocking-birds in the lemon trees, to sit beside Carlotta's jade pool. I want to lie on the mossy stones in the mango garden of José Borda and watch the white butterflies float across the blue, blue Mexican sky.



A typical town square, in this "land of white butterflies," always boasts a church, usually with twin towers, and rows of shops placed in the arcades of the buildings facing the square. Heavily laden donkeys are also a frequent sight

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ALUMINUM PAINT ALCOA — THE COAT OF METAL PROTECTION



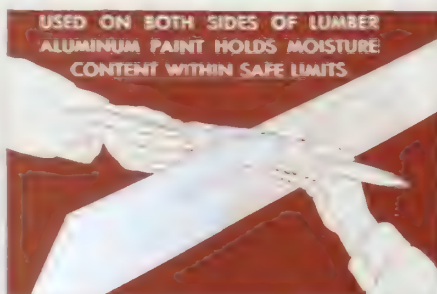
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It is the rapid change of moisture content in wood that causes it to swell, shrink, warp and check—with consequent cracking and peeling of the paint film that covers it. Today this is preventable.

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Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron and is so designated.



It checks —

1. Excess moisture changes in wood.
2. Bleeding through of sap, resins, stains.
3. Oxidation due to action of the ultra violet rays of sunlight.
4. Flaking off of paint over summer wood.
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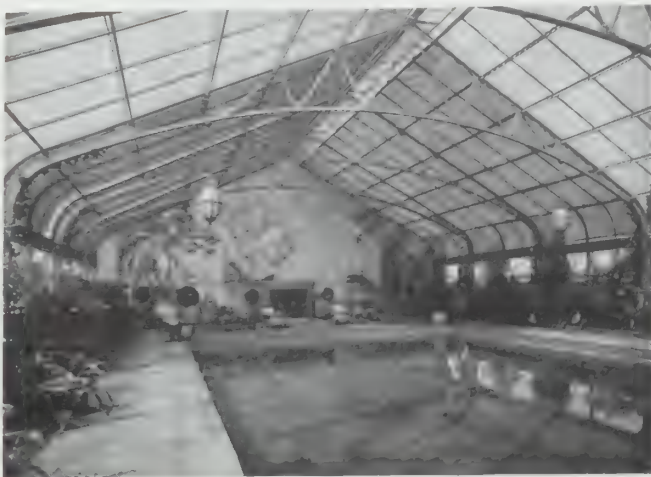


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For Mothers who spend Happy hours with Children in the Nursery



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Every worth-while young man has friends he likes to call up often. And he certainly appreciates being able to talk over his own telephone . . . in his own room.



The daughter of the house enjoys the convenience of her own telephone. It makes the room so completely hers . . . and enlarges the circle of her friendships.

The nursery telephone is a convenient pathway to the outside world...as well as to other rooms within the home

1 1 1

PROBABLY there is no room in the house so important, in a mother's eyes, as the nursery. Quite naturally, a telephone should be considered an essential part of its equipment.

It gives you ready access to neighbors, or to friends in distant cities . . . and them to you. It saves trying trips to distant parts of the house, and avoids the necessity of interrupting games that are so important to children. When away from home, it lets you speak directly with the nurse, without her leaving the nursery.

If the children are far beyond the nursery age . . . if they are, in fact, almost young men and women . . . telephones are still important. For the younger members of the family have their own interesting activities, and they appreciate the convenience and courtesy of their own telephones . . . in their own rooms.

Telephones add to the comfort of every part of the house—and every member of the family. And their cost is nominal. Let your local Bell Company Business Office help you plan the most suitable telephone arrangements for *your* home.



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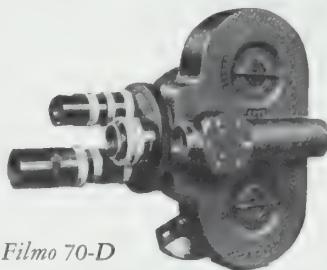
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—BUILDING SERVICE EDITOR.

BUILDING SERVICE EDITOR, COUNTRY LIFE, GARDEN CITY, N. Y.

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That Stamp of Style

A trimly tailored Armstrong Floor will give it to any entrance hall

ENTRANCE halls are a problem! Difficult to decorate. Odd-shaped. Too large or too small. And, no matter how hard you try, they never seem to look just right when the front door-bell rings.

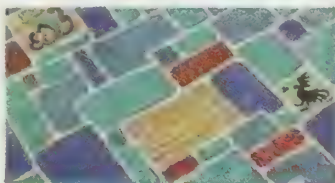
Here's a little hint that will help you capture—and hold—that trim, smart look of the well-appointed room. It's a hint that comes from the country's leading decorators, from the country's finer homes. Dress up the floor—make it a fashionable foundation for your whole interior scheme.

This was admirably accomplished in the room you see illustrated. The old drab floor is out of sight and out of mind. Over it has been installed a modern floor of Armstrong's Linoleum. The very way this floor was laid—cut and fitted to every nook and cranny, then cemented in place over linoleum lining felt—gives it a custom-tailored look. The very original choice of colors and designs—a bright promise indeed to the woman who likes to be different—gives it the stamp of style.

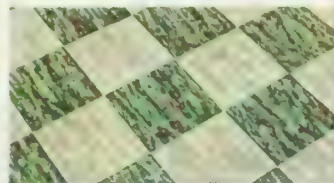
This room will retain its smart and trim appearance because the Armstrong Floor will.



A cabinetwork cover—and an ugly radiator becomes a charming console. A smart, trim effect in Armstrong's Linoleum—and an old floor becomes the keynote of the whole decorative treatment. Marble Inlaid Design 173 in main hall with feature Linostrip border. Plain linoleum in outer hall with special star Linoset.



Left—A mellow broken-stone effect with mortar lines pressed below the surface. Armstrong's Embossed Inlaid Design No. 16011.



Right—Delicately grained green and gray blocks are combined in this Armstrong's De Luxe Marble Inlaid Design No. 14025.

Colors can't scuff off or fade out—they're inlaid. Nor will the surface spot and stain, regardless of weather or wear. It's Accolac-Processed. Wax and polish it lightly. Or, if it should need frequent washing, renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

More trimly-tailored rooms—a whole book-

ful, in fact, of original rooms is yours if you write for "New Ideas in Home Decoration." Floor effects now showing at local linoleum, department, and furniture stores appear in actual interiors and are discussed by Hazel Dell Brown, decorator. This book also brings you a free offer of Mrs. Brown's personal help when you decorate. Just send 10¢ to cover mailing. Armstrong Cork Company, Floor Division, 935 Pine Street, Lancaster, Pennsylvania.

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Armstrong's Linoleum Floors

for every room in the house

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*regulated by
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RADIO TIME
SIGNALS

Time from the stars...Arlington time, reported by radio...that is what General Electric offers you with General Electric Clock, for home or business. Every General Electric Clock is powered with the famous Telechron motor.

You merely attach its cord at an ordinary electric outlet on any time-regulated system. It is *right* because the impulses of alternating current from your power station are right. They are kept constant by comparison with radio time signals from the U. S. Naval Observatory.

The General Electric Clock has no springs to wind, no escapement to oil or repair, no pendulum to require a level clock base. You can place it anywhere and depend on it for time that's *exact*.

Its heart is the marvelous little clock motor which began more than ten years ago to revolutionize time keeping. Today this tiny motor, at its highest point of development, serves you in clocks bearing the G-E monogram...symbol of quality.

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You get the same accuracy from all General Electric Clocks, however modest or decorative their cases. We'll gladly tell you about them. Just send us the coupon.

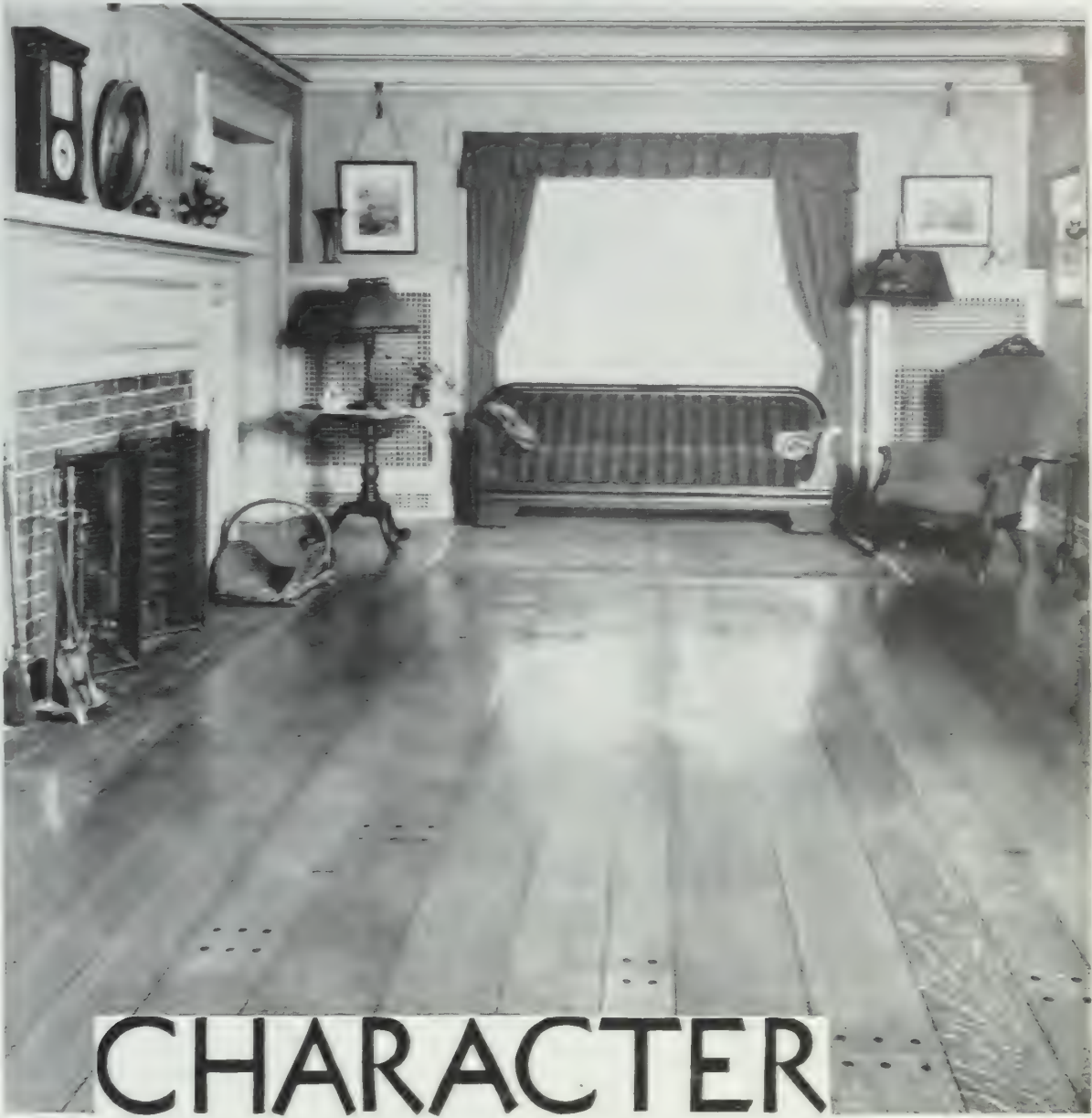
GENERAL  ELECTRIC
CLOCK

Section T-9011, Merchandise Department
General Electric Company, Bridgeport, Conn.

Please send me the booklet "Time-O'-Day by General Electric" that tells about General Electric Clocks.

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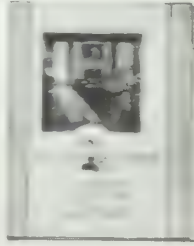
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All the glory of the Dahlia is not concentrated in the large exhibition types. The lesser forms, like this Orchid-flowered type, provide excellent decoration. At the New York exhibition of the American Dahlia Society they were charmingly arranged with Delphiniums

COME INTO THE GARDEN

with **LEONARD BARRON**

THE immediate mental picture that arises when you say "Dahlia" is the big exhibition bloom and, because it offers so much for so little effort and achieves so much of itself in a single season, it is a plant to conjure with in capturing the fancy of both novice and expert gardener.

But just now I want to say a word for what might be called the "lesser" Dahlias. That they are marching along with the wave of popularity of the massive bloom is evident, and for actual domestic use as household flowers these lesser types (if we may use that expression as an all-inclusive term) are often superior. Speak of the "lesser" Dahlia and you think almost instinctively of the Pompons. Pompons are miniatures of the old-fashioned, staid, stolid, Show and Fancy, or, as they are called in the modern reclassification, Ball type. But the Pompons carry with them the same identical primness—shall I say almost stiffness?—and formality of their larger prototypes.

There are other miniatures worth growing with a particular view to their use as cut flowers. The Miniature Decorative, for instance, as represented by Little Jewel. Others more

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

or less repeat in character and form the larger, well-known Decorative types in the larger bloom. There is the large-flowered Single, too, which although large, as seen in the Century type, is a very serviceable cut flower. But I am thinking also of another type of single, a really miniature form, comparable in its flower dimension to the Pompon but on a plant of quite low stature—the Coltness Hybrids—which were introduced some few years ago from England but which as yet have hardly been given any proper recognition. I thank Messrs. Barr & Sons for seeds in yellow and red sent me some few years ago. These Coltness forms set seed very easily, and in the gardens here they apparently crossed with some of the taller and large-flower kinds, so that I have now a quite interesting strain of low-growing Dahlia plants from two to two and a half feet high, in a great diversity of colorings. The majority are

singles, a few showing a slight tendency to doubling. Incidentally, some truly monstrous plants develop once in a while.

At the New York exhibition of the American Dahlia Society in September, Charles Totty, of Madison, N. J., featured a display of what is called the Orchid-flowered type of Dahlia. Why Orchid it may be rather difficult to explain. This is really a single flower with narrow ray petals, very markedly revolute, so that the flower has a thin, star-like effect. Someone suggested that Starfish Dahlia would be a more descriptive name. For cut flower purposes this Orchid type appeals to me strongly, and, as exhibited, they blended charmingly with Delphiniums, as is shown in the accompanying illustration.

For practical cut flower purposes these lesser types of the Dahlia are worth considering because one can use them so easily for table decoration; and certainly there is no other flower in their season that even approaches them for diversity, brilliancy, and richness of coloring. One cannot very well use the superb exhibition large flowers for ordinary indoor decoration, but they fit amply into a majestic hall—anywhere, indeed, where things are on a large scale.

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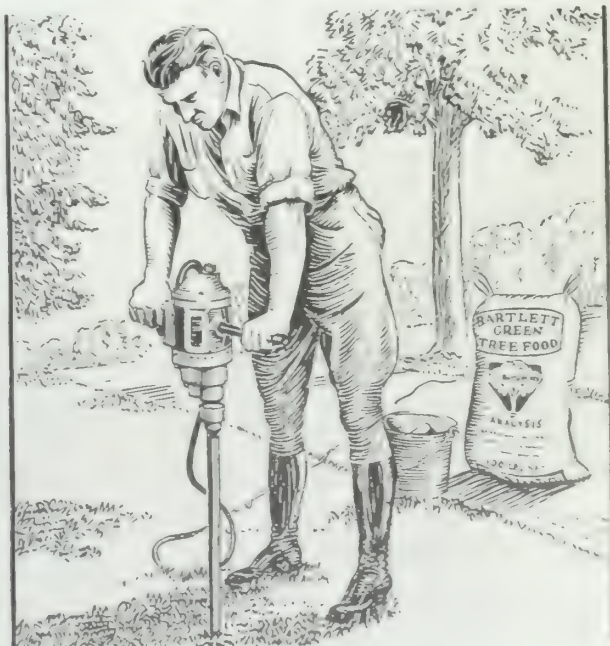
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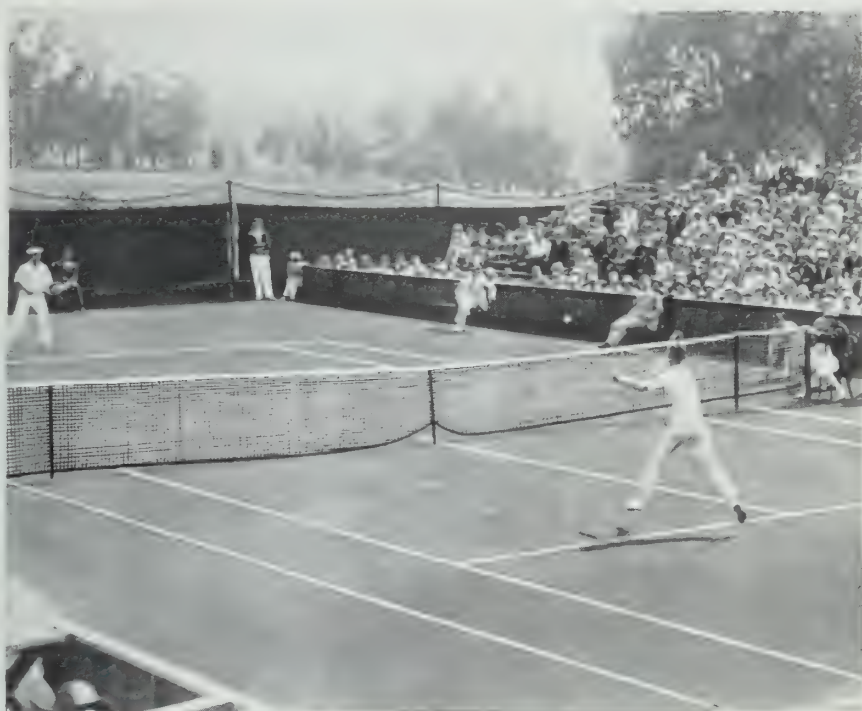
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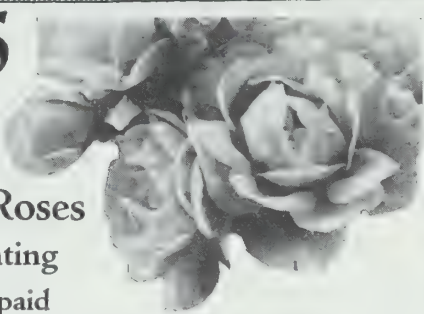
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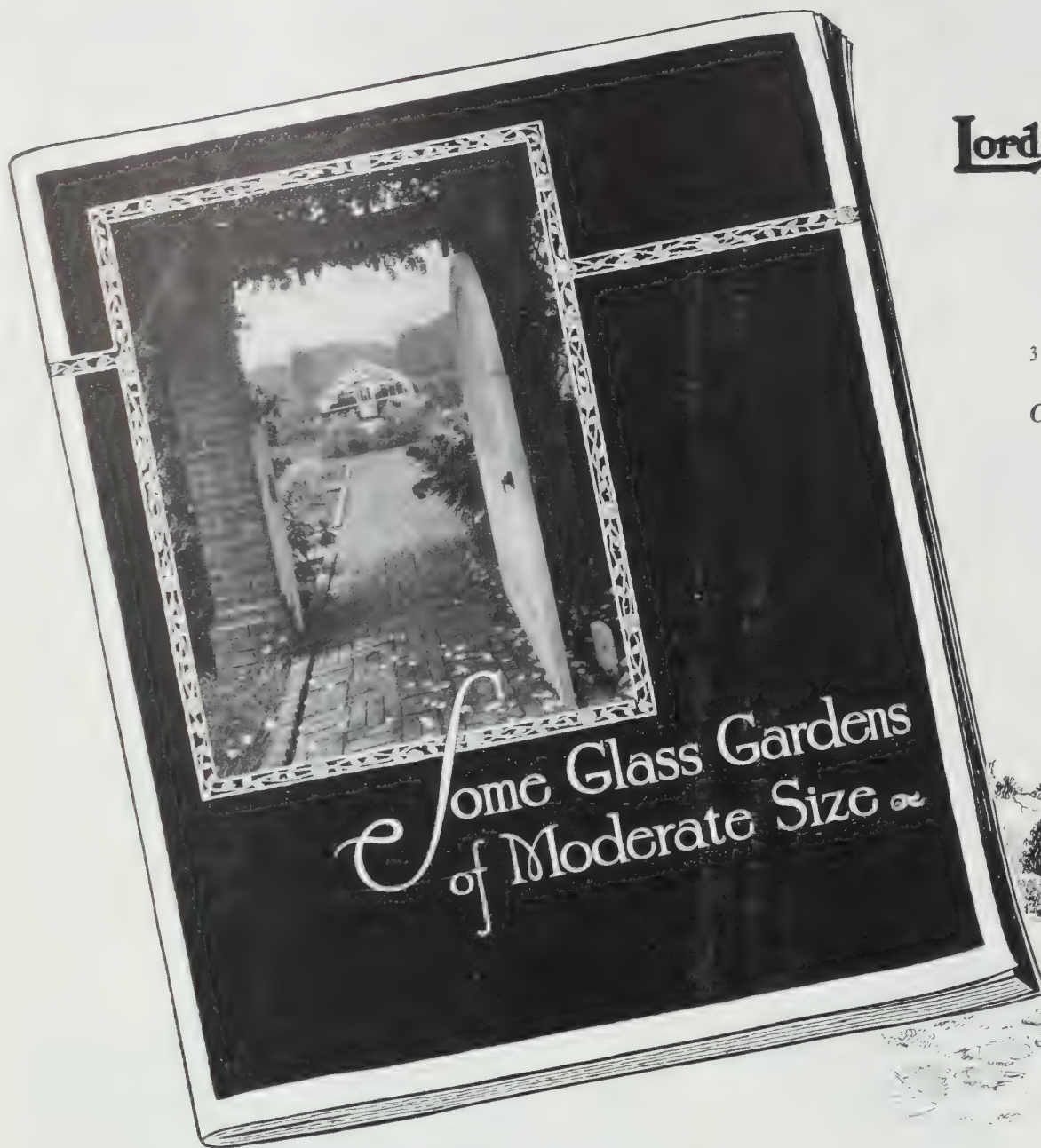
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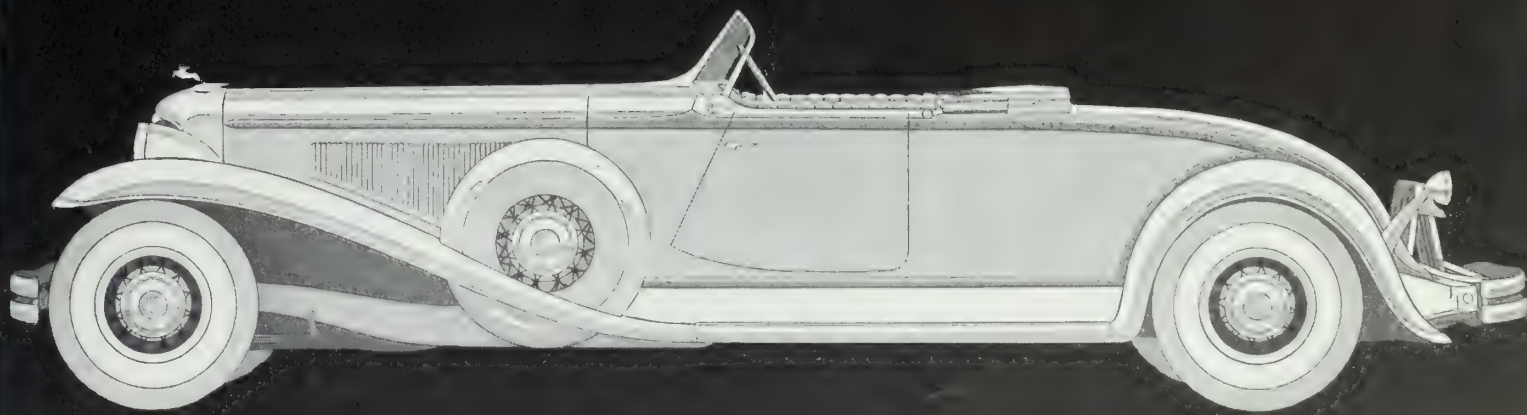
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Elat l'hôte



Portrait of a

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by Bergdorf Goodman



*P*ale picador crêpe, cut to display a flexible waist . . . a triangular matching scarf, edged with kolinsky . . . in springtime tints. Perfect to tuck in the south-bound trunk . . . perfect to wear when one returns . . . and just one of the Bergdorf Goodman collection of midseason originals and importations that draw women of critical taste to Fifty-eighth Street for their serious wardrobe purchases.

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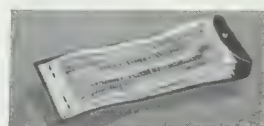




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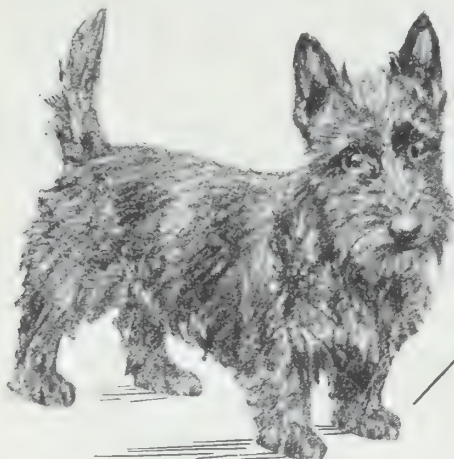
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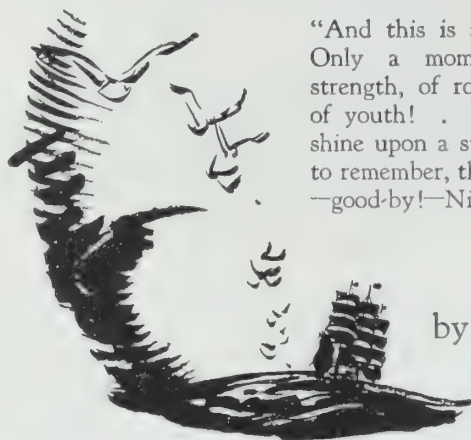
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to remember, the time for a sigh, and
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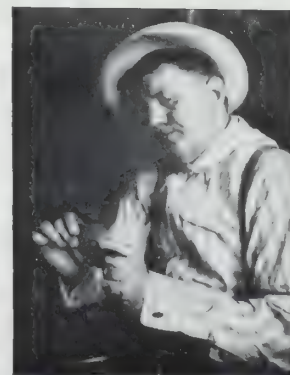
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125 Horsepower . . . 134- and 137-inch Wheelbases

	Previous Models	New Models
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5-passenger Club Sedan	3495	2785
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NEW GROUP A

132 Horsepower . . . 142-inch Wheelbase

	Previous Models	New Models
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7-passenger Enclosed Drive Limousine . .	4685	3995
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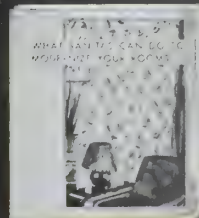
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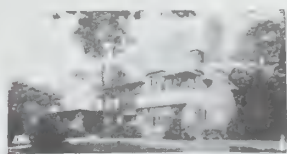
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Besides the main dwelling there are: superintendent's house, gardener's cottage, farmer's cottage, cow barn, dairy, horse stables, sheep-fold, pig house, smoke house, implement house, blacksmith shop, chicken houses, brooder house and numerous small houses for the raising of ducks, guinea-fowl, peacocks and pheasants, all of which are on the place at the present time. The very best livestock has been bought at an outlay of thousands of dollars for Overbrook Farm; the Jersey herd imported from the Isle of Jersey, pedigreed Berkshire hogs, work horses, riding horses, ponies, all from high class dealers; White Wyandotte chickens from the best strain in America, guinea-fowl, pea-fowl, bantams, ducks and geese in addition to the wild fowl mentioned above.

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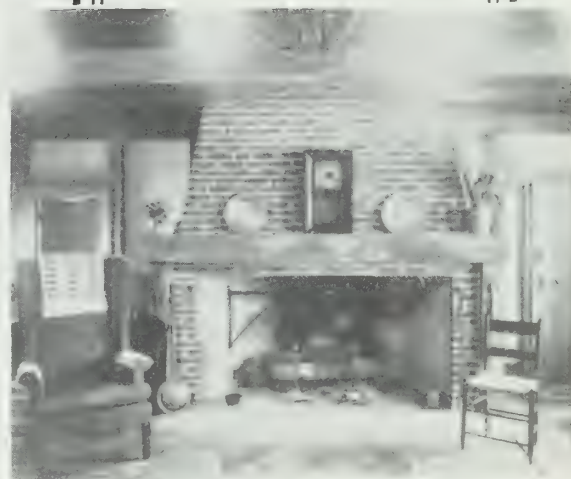
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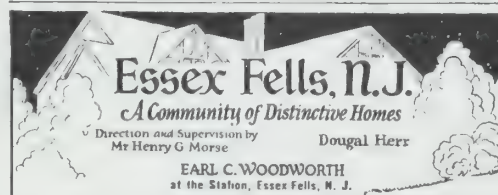
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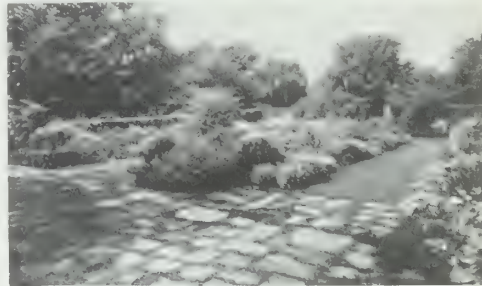
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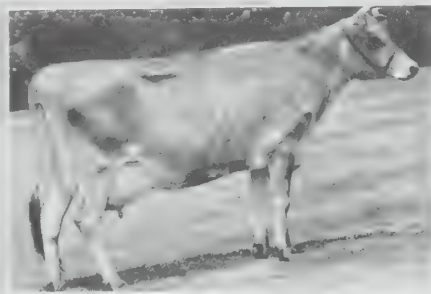
THE Raleighs have been successful in the show yard for more than a quarter century, but it is only within recent years that they have gained recognition as producers. Old Mabel's Raleigh was the progenitor of a remarkable array of grand champions, including Raleigh's Fairy Boy (1910), Fairy Glen's Raleigh, a winner on Jersey and sire of Allen Dale's Raleigh (1914), Leda's Raleigh (1919) and Queen's Raleigh (first prize get-of-sire, 1918). None disputed the uniform type and quality of these Raleigh bulls, but many questioned their ability to sire production. Occasionally it was said, "If you want show animals, buy Raleighs; but if you want milk cows, buy some other strain." The late C. I. Hudson, leading breeder of Raleighs and an uncompromising champion of their all-around efficiency, resented these criticisms as unjust, and in later years pointed to the good records of his Knollwood herd.

It was not until after the death of the indomitable "C. I.," however, that the Raleighs came into their own, and then through a notable sale which he made in the later days of his life. This was the sale of Queen's Raleigh to Longview Farm, the estate of R. A. Long, Lee's Summit, Mo., which has since gained distinction as a Jersey nursery and the modern "Home of the Raleighs." Queen's Raleigh, foundation sire at Longview, contained 37½ per cent of Raleigh blood. He was by Fairy Glen's Raleigh, he by Mabel's Raleigh; and out of Raleigh's Queen by Raleigh. At Longview he was bred to his three-quarter sister in blood, Fairy Glen's Flora, by Fairy Glen's Raleigh out of Fairy Boy's Flora, a daughter of Raleigh's Fairy Boy. The result of this mating was the redoubtable herd sire, Flora's Queen's Raleigh, the winner of the Get-of-Sire at the National in 1920-1921, and undefeated in this class at eight important shows in 1920. He later became a gold and silver medal sire for production.

This chapter of Jersey history is recalled by the recent advent of a world's champion producer, also a Raleigh. We refer to Observer's Queen, which recently made 12,840 pounds of milk and 677.42 pounds of butter fat in 305 days, thus establishing a new world's record for butter-fat production for a junior two-year-old Jersey. She is owned by Longview Farm but was not bred there. She was imported in dam by W. R. Spann and Sons in 1927, and sold by them to John R. Manion, Tulsa, Okla., from whom she was purchased by Longview. Observer's Queen descends from old Mabel's Raleigh through a distinguished line which is not usually associated with the name. Her sire, Primate of Oaklands, which heads the herd of Dr. Walter Griess, is by the noted show and breeding bull Xenia's Sultan, a winner of highest awards at Island shows for five consecutive years before his importation to this country, where he became a breed-improving sire in the Elm Hill herd of Dr. O. W. Means, Brookfield, Mass. At the time of his death, in 1927, he was the sire of seventy-five progeny which had won championships, sweepstakes, and first prizes at important shows. He was also a gold medal production sire and had fifty-seven daughters in the Register of Merit. He was a great-grandson of Mabel's Raleigh, through his dam Xenia 2nd by Emigrant. Observer's Queen is highly prized at Longview because of her ancestry. She is an outstanding young cow in form as well as in function, and was greatly admired by all who saw her at the National Dairy Show last fall,

where she took part in a special exhibition sponsored by the American Jersey Cattle Club.

When a dairy cow arrives at the ripe old age of fourteen, her days of usefulness in the breed-



Observer's Queen, the new World's Jersey Champion Junior Two-year-old for butter fat, who traces to old Mabel's Raleigh, the progenitor of a noted family of show animals. She is herself a prospect for show honors



Brilliant Lassie, the champion long-distance Guernsey cow. In ten years she has made nine consecutive official records which total 113,417.3 pounds of milk and 5,911.5 pounds of butter fat, and has started on another test



Merry Maiden's Brown Lady, the oldest living Jersey cow, now in her twenty-sixth year, is making a creditable record on official test. She is the mother of eleven daughters and four sons



Penshurst Charming Kalley, the new World's Champion Junior Three-year-old Ayrshire cow, also combines type and production. She was first prize three-year-old and Reserve Champion at the Ohio State Fair (Columbus), last fall

ing herd are usually over. The average age is less than that. But when a cow lives on and on and is a mother at twenty-four, as is the case of Merry Maiden's Brown Lady, she becomes a super-bovine, a bi-centenarian among her tribe and race. Merry Maiden's Brown Lady is a Jersey owned by E. M. Sherman, Charles City, Iowa. She calved at the age of twenty-four years and eight months, and on January 2nd last, celebrated her twenty-fifth birthday on official test. She has two official records, the highest—14,935 pounds of milk and 698.01 pounds of butter fat—was completed in her twentieth year. She is the mother of fifteen registered progeny, eleven daughters and four sons. Her most noted daughter is Brown Maiden's Little Jewell, the champion production Jersey of the Middle West, with a record of 18,318 pounds of milk and 1,019.73 pounds of butter fat. Merry Maiden's Brown Lady's sire, Merry Maiden's third son, was grand champion Jersey bull at the St. Louis World's Fair in 1904; and his second dam, Brown Bessie, was one of the three famous Jersey production champions in the official breed production test held at the Chicago World's Fair in 1893. Harvard Golden Lady, dam of Merry Maiden's Brown Lady, is a great-granddaughter of Golden Lad, known as T. S. Cooper's "Old Plum Tree".

Again, type and production are admirably combined in a record cow. This time the honor falls to the Ayrshire breed. Penshurst Charming Kalley, owned by the Ohio State University at Columbus, has just broken the world's Roll of Honor record for junior three-year-olds by making 14,449 pounds of milk and 582.62 pounds of butter fat in 305 days. Last fall she was first prize three-year-old and reserve champion at the Ohio State Fair. The new champion was bred at Penshurst Farm, Narberth, Pa., and is descended from world's record producers. She is a double great-granddaughter of Auchenbrain Brown Kate 4th, the former breed champion producer; and is a maternal granddaughter of Garclough May Mischief, the present champion. Her dam's sire, Penshurst Man O' War, combines the blood of both these two noted cows, and is a proven production sire, having sixty-five tested daughters with more than one hundred lactation records. His progeny have won high show honors.

Every year we have something to say about Brilliant Lassie, the Guernsey cow bred and owned by Daniel G. Tenney, Rockingham Farm, Salem, N. H. In fact we have been saying things—good things!—about this remarkable granddaughter of Langwater Holliston for seven years, or since she made a world's record of 13,870 pounds of milk and 746.3 pounds of butter fat in E. E. She has been supplanted as an A. R. champion, but still holds a place among the leaders of the class. This, however, is only an incident in her highly productive life, for Brilliant Lassie is the champion long-distance cow of the Guernsey breed. This fall she completed her ninth consecutive official record. She has been on test steadily since November 27, 1920, when she was little more than two years old, and in that time she has produced a total of 113,417.3 pounds of milk and 5,911.5 pounds of butter fat. Seven of her records were made in the double letter division, which requires that the cow carry a calf for 265 days of the record. Brilliant Lassie has had ten calves, nine of which—six males and three females—are living.

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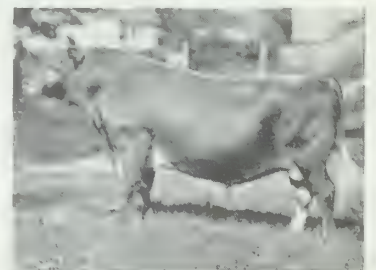
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Below, Twenty Grand, Kurt-singer up. By St. German-imp. Bonus. In the Kentucky Jockey Club Stakes he made a new record for two-year-olds to beat Equipoise by a head. Owned by the Green Tree Stables



Sun Beau, Coltiletti up. By Sun Briar-Beautiful Lady. Leading handicap horse of the year and winner of seven races in sixteen starts, including the Hawthorn Gold Cup. Owned by Willis Sharp Kilmer

PHOTOGRAPHS BY C. C. COOKE



Jamestown, at left, McAtee up. Son of St. James, which won the \$100,000 futurity at Belmont and four other races. Bred and owned by George D. Widener, Erdenheim Stud



Equipoise, Workman up. By Pennant-Swinging. In fifteen starts he won seven races, was placed five times, and showed once. Bred and owned by the late Harry Payne Whitney

PADDOCK, RINGSIDE, AND TURF

by **ROBERT V. HOFFMAN**

THE juveniles of 1930 rank among the best in turf history. George D. Widener's Jamestown, the late Harry Payne Whitney's Equipoise, Green Tree Stable's Twenty Grand, and the Tennessee Stable's Vander Pool stand at the top. Jamestown won five straight races before he was beaten by the late Gifford A. Cochrane's Epithet in the Hopeful at Saratoga. His performance in the \$100,000 Futurity at Belmont Park, which he won handily, was outstanding. While Jamestown was early retired, Equipoise remained a stubborn competitor throughout the season. In fifteen starts he won seven races, was placed five times, and showed once. His total winnings were well over \$100,000. He finished a full six lengths ahead of Vander Pool in the Youthful, but was disqualified for an alleged foul.

Vander Pool was the most consistent winner of the year, being undefeated in seven starts. His total winnings were \$42,515. He did not have the competition of the other leading juveniles, however, and his victories over Equipoise were unconvincing. His best race was the Aberdeen, which he won going away from C. T. Grayson's Up. Equipoise, third in this race, got off to a bad start.

Twenty Grand won five races out of six starts, and earned the distinction of making a new world's record for two-year-olds. In the Kentucky Jockey Club Stakes he stepped the mile in 1:36 flat, to beat the oncoming Equipoise by a head.

Jamestown is the product of the Erdenheim stud, and is a son of the redoubtable St. James by Ambassador-Bobolink, and out of Mlle. Dazie by Fair Play-Foggery. Both his sire and his dam's sire were turf winners. St. James won \$94,035, and Fair Play, known to fame as the sire of Man O'War, was the winning money sire of 1924, his progeny earning a total of \$296,204.

Equipoise likewise inherits abundant speed. Through his sire, Pennant, he traces to Domino, from which line comes approximately seventy per cent. of the winners of to-day. His dam, Swinging, traces to Eclipse. She is the dam of Lancastian, and is by the noted sire Broomstick, and out of a daughter of Meddler. Broomstick was also the sire of the great mare Remembrance, the grand dam of Twenty Grand, through Imp. Bonus, and the dam of six winners, including Elf, the dam of Boojum. The sire of Twenty Grand was the late Harry Whitney's St. Germans by Imp. Swynford, he a noted race horse and winner of \$127,540.

Vander Pool, son of Campfire, is out of Bramble Rose, whose sire, Von Tromp, is a half brother to Broomstick, by Ben Brush. Through his sire Vander Pool traces to Bendor, the maternal grand sire of Fair Play.

No summary of the year would be complete without mention of Mate, the speedy two-year-old, bred and owned by A. C. Bostwick. He got better as the season advanced. He started twelve times, won six races, was sec-

ond in four, third in one, and unplaced in one. He won the Breeder's Futurity at Lexington, leading H. P. Whitney's Pennant by half a length, and going away at the finish. The race was worth \$16,975. He also won the Champagne stakes at Belmont, and was third to Jamestown and Equipoise in the Futurity. Mate is by Prince Pal, he by Imp. Prince Palatine, and out of Killishandra, a daughter of Imp. Ambassador IV, the sire of St. James. Imp. Prince Palatine was a famous sire and race horse. His winnings on the English turf amounted to more than \$165,000.

Epithet, which won the Hopeful, is by Pierre Wertheimer's Epinard, which, though beaten three times in as many starts in this country, proved himself a great race horse. Fairy Wand, dam of Epithet, is by Star Shoot by Isinglass, and out of Countess Maude by Loyalist. The breeding matches the performance.

The honor of being the leading handicap horse of the year goes to Willie Sharp Kilmer's Sun Beau. He won seven races in sixteen starts, including the Hawthorne Gold (\$23,800) and the Toronto Autumn (\$7,500) Cups. Sun Beau is by Sun Briar, the champion two-year-old of 1925, and out of Beautiful Lady, a three-quarter sister of Man O'War, by Fair Play and out of a daughter of Rock Sand.

The year produced also the greatest money winner of all times, Gallant Fox, whose record was reviewed in a previous issue.

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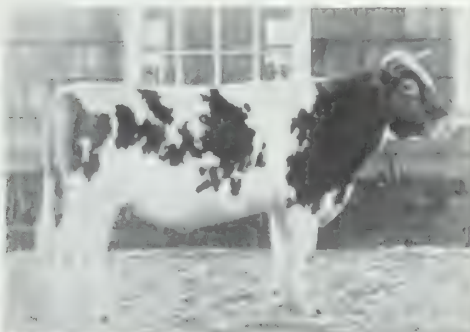
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THE DOG FANCIER'S CORNER

FEBRUARY seems to be the month when dog activities get underway with a vengeance. From coast to coast the shows are taking place thick and fast. The Golden Gate Kennel Club at San Francisco, Cal., holds an event which has always been an interesting one and this year it takes place on the last day of January and the first day of February. Baltimore will hold its usual excellent show on the 6th and 7th of the shortest month. Then will come the terrier specialty shows: the American Foxterrier Club on February 8th in New York City, the Irish Terrier, Scottish Terrier, Airedale, Chow, and Pomeranian Shows on the 9th. The Westminster Show held in Madison Square Garden, New York City, the biggest show by long odds in the United States, will take place on the 10th, 11th, and 12th. This is to be followed by one in Newark, N. J., on the 13th, New Haven on the 14th, Hartford on the 20th and 21st, and Boston on the 23rd, 24th, and 25th. Many other shows will follow these in rapid succession—Akron, Buffalo, Denver, Detroit, St. Louis, Cleveland, and so on.

Those who are interested in dogs should certainly attend a show when it can conveniently be done. It is always easier to enjoy our own animals if we know some others. Furthermore, we can derive far more pleasure from dogs if we appreciate their good qualities. Going to shows will give one an idea of an animal's balance and symmetry which cannot be acquired in any other way. You may read the standard of a breed far into the night and then have much less knowledge of that breed than if you had carefully looked for just a few minutes at a number of outstanding specimens.

This year the Westminster Kennel Club Show promises to be an event even more outstanding than usual. It will be the fifty-fifth annual event of this group. As has been the custom for the last few years, the George F. Foley Dog Show Organization will superintend. It is due to a great extent to the efficiency and smoothness of this organization that the Westminster Show goes off without a hitch. A glance through the judges' list establishes that this year we are to be assured of excellent work. The premium list is an extremely generous one.

All those who have dogs of show quality should most certainly bring them out at some of the shows. It is most fascinating. However, bear in mind that an animal, in order to do well in a show, must be in the pink of condition. It must be in coat, in good flesh, and hard. It takes time and some preparation to put a dog right. Make your plans early and, if you are showing, be sure that a lack of condition does not hold your dog back.

Coming events are:

- Feb. 8. American Foxterrier Club, New York City. George F. Foley Dog Show Organization, Inc., superintendents, 119 S. 19th St., Philadelphia, Pa. Entries close January 25.
- Feb. 9. Airedale Terrier Club of America, New York City. George F. Foley Dog Show Organization, Inc., superintendents. Entries close January 26.
- Feb. 9. Irish Terrier Club of America, New York City. George F. Foley Dog Show Organization, Inc., superintendents. Entries close January 26.
- Feb. 9. Chow Chow Club of America, New York City. George F. Foley Dog Show Organization, Inc., superintendents. Entries close January 26.



A recent importation, Vetter von Haus Schutting, a German shepherd, is the property of Milton Morris, New York



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- Feb. 9. Scottish Terrier Club of America, New York City. George F. Foley Dog Show Organization, Inc., superintendents. Entries close January 26.
- Feb. 9. American Pomeranian Club, New York City. Louis W. Lewis, superintendent, 31 Nassau St., New York City.
- Feb. 10-11-12. Westminster Kennel Club, New York City. Robert Sedgwick, secretary, 450 Fourth Ave., New York City. George F. Foley Dog Show Organization, superintendents.
- Feb. 13. Newark Kennel Club, Newark, N. J. George F. Foley Dog Show Organization, Inc., superintendents. Entries close January 30.
- Feb. 14. Elm City Kennel Club, New Haven, Conn. Rupert Kobza, superintendent, 30 Huntington Ave., Boston, Mass.
- Feb. 20-21. First Company Governor's Foot Guard Athletic Association, Hartford, Conn. Lieut. Dwight M. E. Dewey, secretary, Box 948, Hartford, Conn.
- Feb. 23-24-25. Eastern Dog Club, Boston, Mass. Dudley P. Rogers, secretary, 50

- State St., Boston, Mass. George F. Foley Dog Show Organization, Inc., superintendents. Entries close February 2.
- Feb. 28-March 1. Akron Kennel Club, Akron, Ohio. S. H. McKeever, secretary, Garman Road, Akron, Ohio.
- March 3-4. Buffalo Kennel Club, Buffalo, N. Y. George F. Foley Dog Show Organization, Inc., superintendents. Entries close February 17.
- March 5-6. Colorado Kennel Club, Denver, Colo. H. H. Hunt, secretary, Route 2, Box 48, Arvada, Colo.
- March 6-8. Detroit Kennel Club, Detroit, Mich. W. J. Baumgartner, secretary, R.F.D. 6, Pontiac, Mich.
- March 7-8. Portland Kennel Club, Portland, Ore. Mrs. Albert Quartier, secretary, 3425 Lake Rd., Milwaukee, Ore.
- March 9-10. Mississippi Valley Kennel Club, St. Louis, Mo. S. I. Pautler, secretary, 411-13 Washington Ave., St. Louis, Mo.
- March 13-15. Western Reserve Kennel Club, Cleveland, Ohio. Mrs. F. C. Ray, secretary, 3025 E. 78th St., Cleveland, Ohio.

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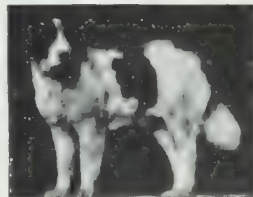
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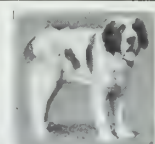
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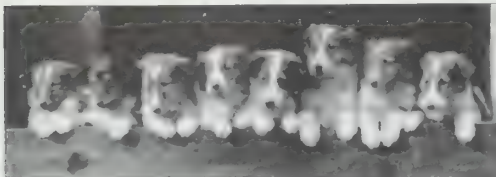
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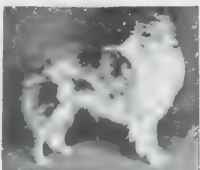
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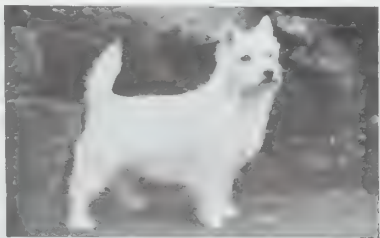
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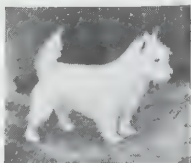
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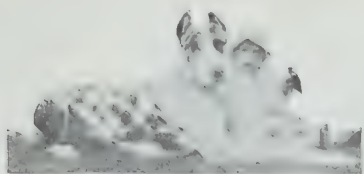
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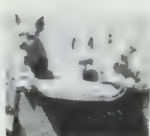
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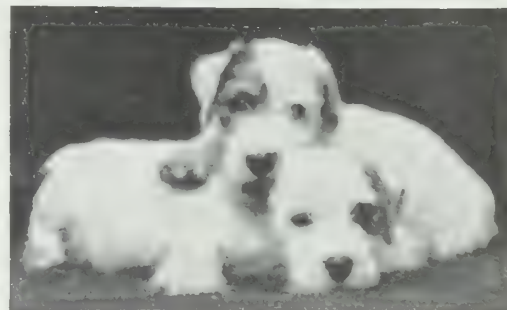
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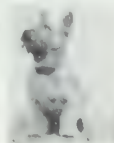
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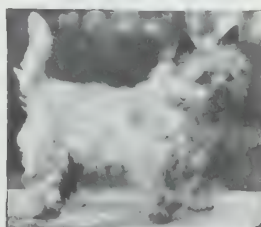
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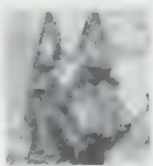
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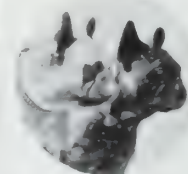
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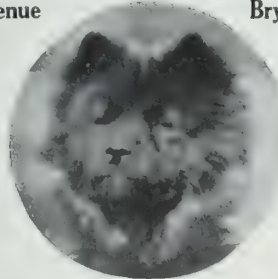
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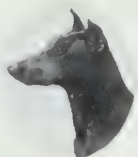
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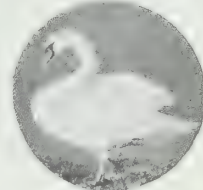
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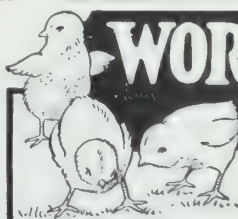
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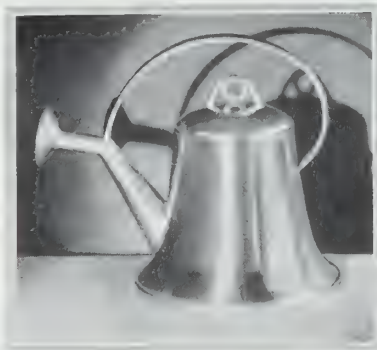


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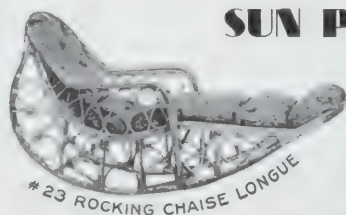
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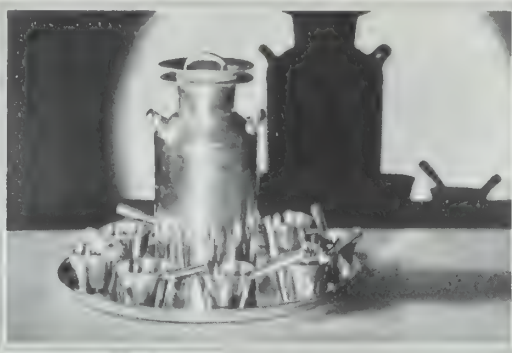
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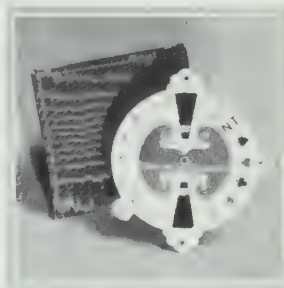
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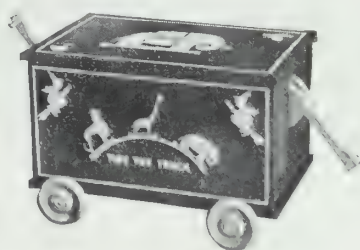
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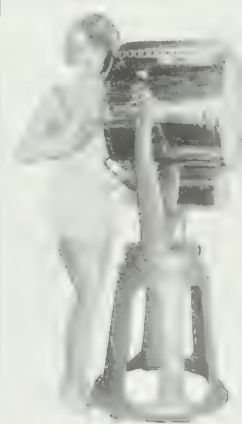
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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

FEBRUARY, 1931



ARMERSTER

The tea hour any day during the season at Nassau is a frivolous time, the gaiety of summer apparel being augmented by the vivid hues of striped umbrellas, brightly painted furniture, the glossy greenness of tropical foliage, and the blue of sea and sky

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Garden City, N. Y.

VOLUME LX

NUMBER 4

Publishers of Country Life, World's Work, The American Home, Short Stories, Le Petit Journal, El Eco, West, Star.

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BOOK SHOPS (books of all publishers): New York: Lord & Taylor, James McCreery & Company, Pennsylvania Terminal, 10 Wall St., Grand Central Terminal, 51 E. 44th St., 848 Madison Ave., 105 E. 57th St., 370, 420, 526, 819 Lexington Ave., 31 Nassau St. Philadelphia: Broad St. Station Bldg. Atlantic City: 2807 Boardwalk. Chicago: Mandel Bros. St. Louis: 310 N. 8th St., 4914 Maryland Ave. Cleveland: Higbee Co. Syracuse, N. Y.: Dey Bros. & Co.

Subscription \$5.00 a year; two years, \$6.00. For Canada, \$6.00; foreign \$7.00. Entered as second-class matter at Garden City, New York, under the Act of Congress, March 3, 1879. Copyright, 1931, by Doubleday, Doran & Company, Inc. All rights reserved. Title registered in U. S. Patent Office.

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"Windows that Open on Spring," inviting one outdoors to enjoy the beauty of the budding garden—whether it be Japanese, Chinese, English, or just New England—will be a feature of the March issue of *Country Life*, the Spring Gardening Number

TALK OF THE OFFICE

THE flowers that bloom in the spring, tra-la, the flowers that bloom in the spring!" We sang, for we were at work and blithely upon the March number of *COUNTRY LIFE*, a number full of flowers and gardens. Suddenly all four doors of our luxuriously furnished office were flung open simultaneously and seven frowning editorial faces darkened upon us. "Singing, is it?" they questioned in unison. We smiled sweetly at each in turn. "Come in," we greeted, nodding as pleasantly as though they had asked for an encore, and beckoning with a crooked forefinger, "just come in and look at the prospectus for the gardening number of *COUNTRY LIFE*. Then you'll understand the reason for our gladness." The faces brightened. Eagerly they came forward. "The March number?" "Aye," we answered proudly, "look." Crowding around our patient elbow, they turned the pasted pages of the book. It was the cover that drew them, and then the contents that held them. We didn't get rid of them for ages.

The cover is a gorgeous painting of a queen among flowers, the creamy white magnolia, and its no less lovely leaves. And the magazine opens with color plates of daffodils glowing with all the vivid freshness of spring. There is a Chinese garden in Connecticut, and a story about the meaning and appeal of the gardens of Japan. A graceful garden statue stands a-tiptoe for spring, in a setting of trees and shrubs; a beautiful residence surrounded by gardens displays its distinction. And then the rhododendrons, three pages of delight.

There are photographs of windows opening to spring, vistas from inside the house, through unusual window arrangements, to alluring garden prospects out-of-doors. And that most perfect creation when perfectly created, the rock garden, is exemplified by that of a magnificent estate on Long Island. A far cry from Long Island are the gar-

dens of languorous Hawaii, which we present in two pages.

The frontispiece, according to our promise for the year 1931, is the Room of the Month in full color, from a picture painted especially for *COUNTRY LIFE*. The room, of exceptional interest, is full of trophies of the hunt, including a splendid head of the rare *Ovis poli*.

In contrast to the gardening features are pages of drawings of the best examples of radio cabinets, and a word or two about exciting things in radio installations for country estates; a page of door stops, showing a wide variety of values both antique and modern. Indoor golf for winter exercise is a feature.

A house brought over from England, brick by brick and board by board, set up again in the hills of New York State, and furnished with rare pieces—"Little Cassiobury"—is shown in its fascinating interiors and classic exterior. And of unusual interest to the prospective country builder is the discussion of the country home as an investment. A page of dainty tiles, designed by Mrs. Percy Grainger, is put down delicately among all these building materials and garden implements.

Somewhere near the first of the magazine is a story called "Diana, 1931." A cryptic title and a most amusing discourse, which men with wives whose passion it is to gather in "specimens" for the garden beds will vastly appreciate. Somewhere near the last are the beloved Antiquer with his well-thumbed Almanac; and an up-to-the-minute description of a trip by airplane to the West Indies—surely a welcome diversion to anyone apprehensive of the Ides of March and the fearful follies of the weather at that season in our Northern States. The whole number is a great antidote to those March Blues which seem to beset us while waiting for spring. Only Mr. Einstein can rightly know whether, when winter comes, spring can be far behind or close ahead. He says it is relatively close.



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THE ROOM OF THE MONTH

Felicie Waldo Howell made this attractive painting of the music room in the Gerrish Millikin residence, which was decorated by Nancy McClelland, Inc. The room is very long and narrow. Walls and ceiling have been painted the water-blue that

appears in the old Chinese wallpaper panels which are seen between and at the sides of the twin fireplaces; the woodwork (by Lenygon) is of stripped pine. Blues, reds, and tans are the color scheme, to which white curtains and scattered touches of white add distinction

BEGINNING WITH THE WALLS

The keynote of any decorative scheme

A charming little entrance hall has dark brown walls, with a Greek-key cornice design in white. The mirror and brackets are gilt; a white rug lies on the black floor; and the chair seat, of a grayish blue, adds an appealing touch of delicate color

by **BETTY AND EDWARD STUART**

THOSE who are interested in decorating have noticed that walls continue to be more and more important. People in cities are fighting to have them higher; if a real estate agent can say that the apartment house of the moment offers even a foot more than the average between floor and ceiling, he capitalizes the fact. People everywhere are asking to have them longer and broader, bounding larger and larger rooms, with spaces between windows and doors well proportioned in themselves and arranged for pleasant grouping of furniture. Walls, as now constructed, can and generally do decide the character and destiny of a room.

In the old days, pictures were so spotted about that the color of the walls didn't matter so much. To-day, unless we have something really fine, we're content to do with very few—a single bold modernist painting or a subtle Chinese arrangement in black, white, and gray may furnish a room so far as pictures go. Collections of eighteenth-century engravings, Japanese prints, or contemporary etchings are apt to be used in impersonal places, such as hallways, or kept in portfolios, if they aren't of sufficient importance to deserve a gallery. The average room in the house depends for its wall distinction on the color of paint or paper and, as this is the biggest single piece of color in the room, it is of tremendous importance to get it right.

Wall colors fall into one of three classifications to-day: dead white—in which there is a revival of interest, though no longer any particular novelty; dark tones—the latest thing, to be seriously considered if new work is to be done; and pleasant, livable medium shades—which have always been used, and for which there is steady demand rather than rising vogue.

The room with white walls is admittedly an extravagance in town, and none too economical even in the country. Most white paint turns yellow in sunlight; all white paper shows every mark. But there is nothing more charming—fresh, crisp, delightful, an equally good setting for the modern and the antique, and of course the ideal cool background for summer, or for all the year in warm climates, as the South has always known. The finish generally chosen to-day for such a room is flat white paint, either plain or stippled. If the walls are in beautiful condition, they may be lacquered. White papers are used, too, particularly the old white moiré



DURYEA

formerly reserved for ceilings. Naturally, the workmanship in any white room must be perfect. Indifferent painting or papering is much easier to get away with in dark or medium tones. Also—as with a white dress—a white room needs a lot of careful keeping up. It doesn't require forty maids with forty mops to ruin the effect! Even one, with a dust cloth less than virgin, may run a line along above the edge of a table. For practicality's sake in cities, and for added interest anywhere, the baseboards of white rooms are sometimes marbleized, painted to look like tortoise shell, or simply finished dark to match the floor. In a modern room, a brass baseboard might be used above a floor of dark brown cork.

Because the walls are so uncompromising, the white room has to be carefully thought out for its color accents, if it isn't to seem austere on the one hand, or insipid on the other. Here is a living room for the young and gay, not necessarily a place for priceless furniture, a bit informal and very easy to do. Walls and woodwork are white. The floor is covered to the baseboard with a carpet in bright blue. The curtains are of white taffeta, satin, or sateen, edged with red ribbon. There is a sofa slip-covered in white, red, blue, and green chintz, with two chairs in red-and-white striped material, separated

by a large circular mahogany table. Over the white marble mantel there is a piece of unframed mirror to the ceiling, held in place by nickel stars, and in front of it there is a group of feather flowers under a glass bell. The lamps are of crystal or alabaster with white shades having an edge in red, blue, or gold.

Much more subtle and a great deal more formal is a room that begins with white walls and woodwork, adding at once a baseboard and doors grained to look like walnut, above a highly polished walnut-colored floor with gold stars around the edge, which can be painted on. If desired, these stars can be worked into a design in the corners. With so interesting a floor, one naturally plans for a rug smaller than would usually

The entrance hall in the William Barnum residence is enlivened by an animated design of leaves and branches on its white walls. The floor is marbleized and dark in color

In the room below in the Henry D. Sleeper residence in Gloucester, Mass., maroon and scarlet have been charmingly combined with curly maple. The walls are maroon, lacquered; the tile (of which there is a plentiful supply) is all deep scarlet; even the books are bound in scarlet leather. The hooked rugs are a happy combination of these two colors, with relieving touches of pale yellow and green



DURYEA

MRS. KENNETH TORRANCE, DECORATOR

be chosen—an old Chinese rug with a citron ground and touches of pale blue, aubergine, and dark brown. The curtains are of pale blue moiré finished with ball fringe in the same color. They have a draped valance and are caught back by gilt hands holding large rings. The sofa is painted white and gold, and upholstered in bright green satin. Opposite it are a pair of chairs in pale blue moiré, finished with gilt nails. Across from the fireplace another sofa, in plum-colored material, is flanked by two small tables painted white and gold. All the lighting fixtures are in crystal, with white shades. If one feels a bit stately—and the ceiling is high enough—there might be a crystal chandelier with bright green drops.

The white room of the moment, however, needn't have all-white walls. Here is one hung with paper in bold red-and-white stripes. The woodwork is white, the floor is covered with cream-white Japanese matting. As this particular room has deep reveals and interesting window trim and is to be used in the summer only, white Venetian blinds with white tapes constitute the curtains, unless one fancies a draped valance of soft white muslin finished with white ball fringe. The furniture is Empire with gilt mounts. Color, other than that of the wood, is introduced in a blue corduroy sofa with two chairs done in the same material.

A smart entrance hall might begin with the white moiré paper previously mentioned, hung above white woodwork and a floor carpeted in bright green. A console in black and maple is completed with a mirror above in the same woods. A cast-iron hatrack is painted white, and a bench that is upholstered in white horse hair is finished with gilt nails. This hall will be found to look much larger than if it were decorated in any other color scheme.





DURVEA

The arguments for and against the white room may almost be reversed when we come to the one with dark walls, except that each has a vogue at the moment, and—strange to say—each seems to add to the space enclosed. Dark walls are startlingly kind to furniture less than perfect, and they bring out unexpected beauty in the color of woods. Dark walls demand less in workmanship and infinitely less in upkeep. While suitable even for very formal rooms, dark walls are ideal for those that necessarily contain many objects not always tidy—books, magazines, the litter that accumulates in places lived in constantly. White walls, despite their coolness in summer, have a certain stimulating quality. Dark walls, especially in blue or green, are the most restful backgrounds known. Men nearly always like them. They have a certain richness and stability, appealing to the mind that distrusts femininity and fragility even in color. Take, for example, a library with walls and woodwork in dark chocolate brown. The floor is walnut color, with an old Victorian carpet in red, green, yellow, and pink in a large flower-and-scroll design on a brown ground. Red sateen curtains hang straight from big shiny brass poles that carry fat brass rings. There is a sofa covered in red, brown, and beige striped material, with two bolsters to match. Two chairs are covered in bright yellow glazed chintz, leather, or suede cloth. A pair of Victorian cast-iron tables, painted white with yellow marbled tops, are placed below a corresponding pair of Audubon prints, framed in mirror. The insides of the bookcases, which cover three of



DURVEA

A delightful library, in which the Chinese feeling and the color green predominate, has dark green walls. A Chinese painting, between the book-cases, commands attention. The curtains are of red satin

Panels of Chinese wallpaper adorn the green-blue walls of this livable drawing room. The tone of the room has been kept light—a screen of silver stands behind the sofa, done in yellow; the chairs are covered in beige; the lamps are of white pottery; and the cushions are of white moiré

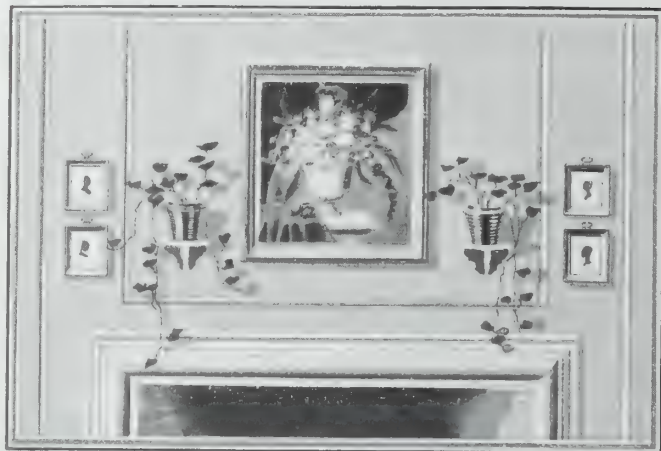
the walls, are finished in dirty yellow-gray. As you can see, there is a good deal of strong color in such a room, but the dark background and the accents of white-and-yellow prevent it from being oppressive.

The dark-wall idea as applied to an entrance hall might work out somewhat as follows: Dark green walls and woodwork, with a gold picture molding tight to the ceiling, and a collection of eighteenth-century engravings, framed in black and gold, hung as architecturally as possible. (Continued on page 80)

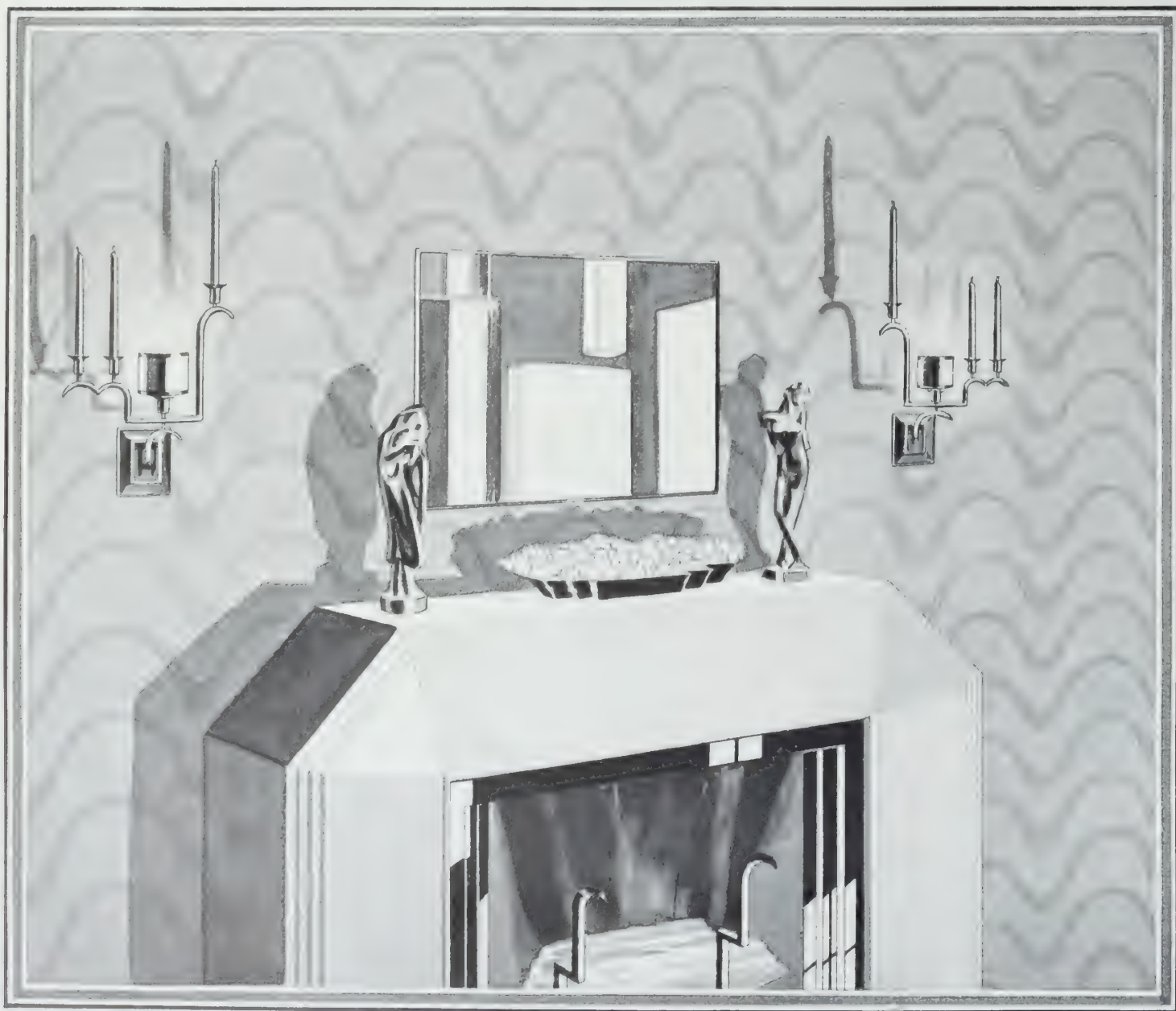


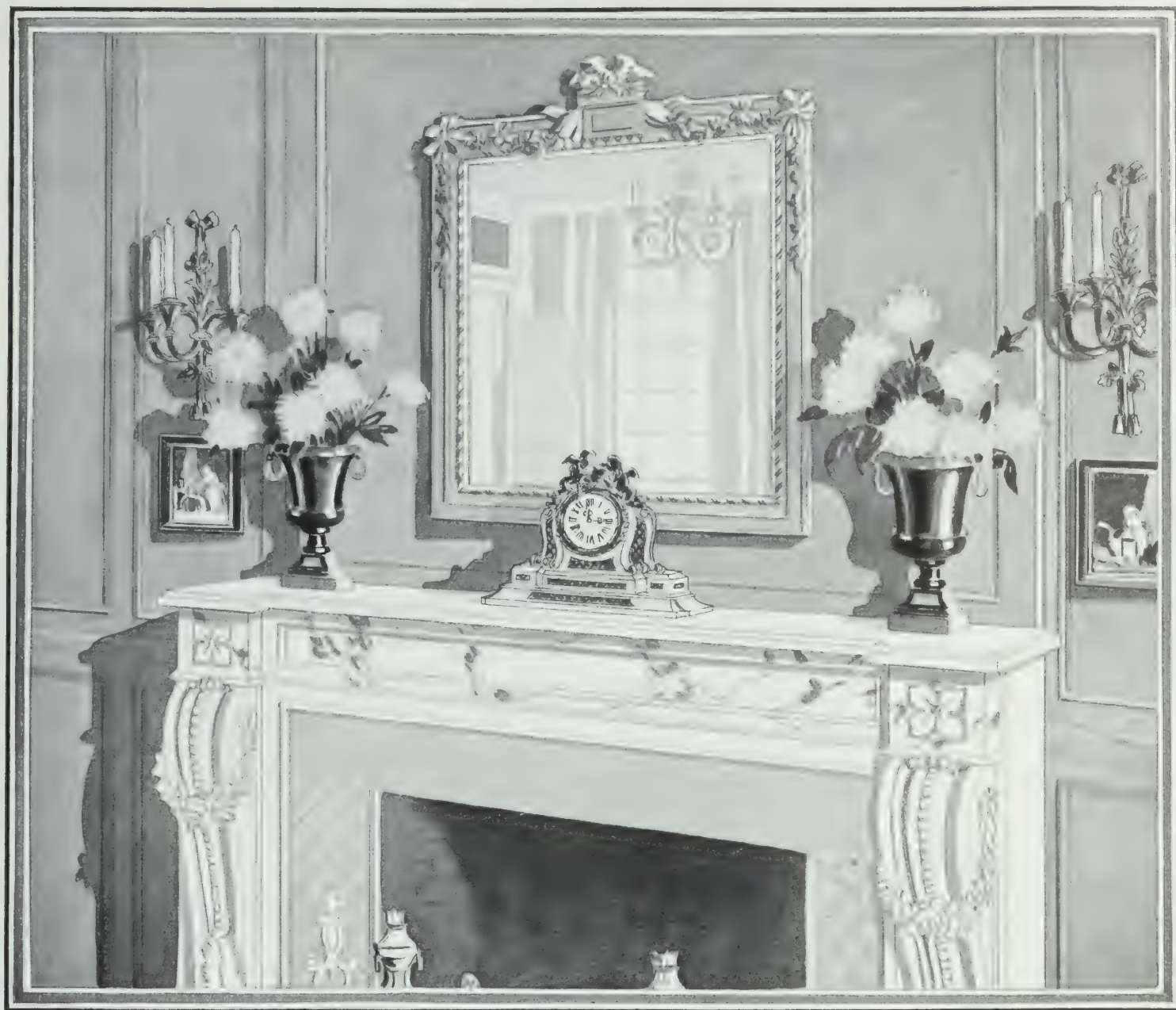
A ship model, of intricate detail and fine flowing lines, and an old map form the motif for the decoration of this Colonial fireplace. Prints of sailing vessels and two gleaming ship's lanterns, make a "shipshape" ensemble

A wood-paneled fireplace without a mantel shelf requires a simple and dignified treatment. A still life, rich and mellow in color, is here centered above it; on either side hang silhouettes framed in gold moldings, with ivy in two pottery jars



Against a smartly scalloped wallpaper, an unframed mirror is hung above the fireplace in the modern room below. Candelabra are dramatic at either side, and two sculptured figures are posed beside a low flower-filled dish





The focal point of a room, the point that expresses the owner's taste and individuality, is undoubtedly the fireplace; and the over-mantel decoration looks to the fireplace as its foundation and *raison d'être*. Its accessories should be chosen for their intrinsic beauty and for their relationship to each other and to the fireplace. In the French treatment of the mantel above, sconces, mirror, and clock are rich in carved detail

A panel of gayly flowered wallpaper forms a novel decoration above the mantel shelf at right. A burnished silver dish with fluted edge reflects the lights in the room, as do the glazed black glass vases. Tulips repeat the colors in the wallpaper panel



MANTEL MOTIFS OF THE MOMENT

Black and white sketches by Frank Fleming



The giant peaks of the Oberland rise from a valley that is buried in deep snow. The author and his guide in their trip across country pause on the top of one of them to enjoy the magnificent panorama before commencing the long zigzag descent to the valley

ACROSS SWITZERLAND ON SKIS

Thrills and spills in the Alps

by **EATON CROMWELL**

THE season at St. Moritz was fast dwindling away, so when Simon Rähmi, friend, guide, and "ski-counselor," suggested a trip across country, I was charmed with the idea. It was the middle of February, the days were getting longer, and the cold, even at high altitudes, less intense. A "good" winter had left vast quantities of snow, covering boulders, ditches, and other obstructions that beset the unwary ski-runner. The experience of several seasons had brought me to just that pitch of ability combined with lack

of real knowledge which enables one to tackle anything with a light heart. Had I known more, or had even a little less skill, the tour would assuredly never have gone so successfully!

We left from Maloja, near St. Moritz, immediately after a snowstorm. Our start was not very auspicious. Almost at once we got into difficulties in the new snow on a steep, grass-covered hillside. The snow was ready to slide off under the influence of a hot sun, and we found it necessary to shoulder the skis and retrace our way with all possible care and despatch to

avoid starting an avalanche. They are generally easy enough to start, but stopping them is quite another matter. A descent of several hundred feet and a wide detour took us past the dangerous sector, and we were soon across the pass. The recent storm was still doing business on this side. After a glorious run of one or two miles, we plunged into thick clouds and a snow-storm. The combination was blinding, and Simon crept cautiously down, while I tumbled along behind; it was quite impossible to see more than the black tips of the skis emerging from the deep snow, and every bump or declivity took me by surprise, with the usual result.

All things come to an end, and in the course of the afternoon we reached our objective, the hotel at Bivis. The next morning was still cloudy, but we started anyhow, using map and compass to set our course. Our intention was to go over the Stallerberg Pass to the valley of Avers, but we kept too far to the left, and when the clouds lifted found ourselves on the crest of the Fuorcla di Valetta, which descends very steeply into the same valley several miles higher up. The snow was wind-blown and well settled, so we bumped and skidded down into the valley bottom, and slipped along to Cresta-Avers, the local metropolis, in time for lunch, reaching Nüfenen, in the Hinter Rhein Valley, that evening.

Next morning we made an early start for the Valserberg Pass to Vals Platz. This is very seldom done in winter, but offers beautiful ski-running when taken in this direction. The only fly in my ointment was the succeeding six miles of road down to Furth; this twisted and turned, the ruts making a quick stop very difficult, and I had to follow the fast-flying Rähmi, to whom such minor hindrances mattered not a whit, with every expectation of colliding with a sleigh-load of logs at every corner. The woodcutters bring their timber down to the mills in winter, this being the only time it can be moved with any ease. The loads quite fill the narrow roads, and if you are not expert and very quick, the "sitting stop" is the only way of avoiding a collision, which will break not only your skis but perhaps your nose as well. Performed on an icy, filthy road, the results too often imply a visit to the nearest tailor, following first aid performed with safety pins.

On this occasion, fortunately, there was little traffic, and I got myself and trousers safely to Furth, a small hamlet at the foot of Piz Mundaun. We planned to cross that mountain the next day and descend to Ilanz. The trip began with a long walk, carrying rucksack and skis—always a rather depressing start. The skis grew heavier minute by minute, and changing from one shoulder to the other merely resulted in tiring both. None too soon we came up into the sunlight and the open fields, fastened on the skis, and marched up the long slopes, here and there broken by a patch of woodland, to the summit. On the way we saw written in the snow a simple tragedy of the mountains; the track of a hare preceded us, overlaid by the small spur of a weasel. On the top, after many frantic zigzags, both disappeared into a burrow, and only the smaller emerged.

The descent to Ilanz is really delightful; we had beautiful snow all the way and an unobstructed run. In many districts, though the layout of the countryside is suitable for ski-running, fences cut off the best routes, and a ski-runner looks on "wire" with much the same feeling as a rider to hounds. The only incident on the way down was the sudden loss of one of my skis while at high speed. The clamp had sprung open, and allowed the leather binding to slip from my heel. I managed a few yards on my left foot, and then took the inevitable fall—if not with resignation, at least as painlessly as possible.

From Ilanz we proceeded to Disentis, and then to Rueras, for the Oberalp Pass. On this lap of our journey for the first

time we had company. Many local runners were ascending the long and gentle slopes of the Calmot, which offers delightful runs. It lies well to north of the road over the pass, which runs through a gorge and is not negotiable in winter. From the Calmot we descended a long gully, very narrow, to rejoin the road, under many feet of snow. The little hotel on the pass summit was half buried. Our skis nevertheless scarcely marked the hard, wind-driven surface.

We went on westward through the pass to Andermatt, and found the first really bad conditions of the trip on the steep slopes leading down to the village. I had many a good toss before getting to the bottom, though the skillful Simon, making sharp-lifted "stem turns" with the aid of his sticks, had little difficulty.

At Andermatt another guide, Gottfried Burgener of Grindelwald, came to meet us, it being safer to have three men when crossing glaciers, especially in winter when the snow, though thick, does not coalesce into bridges. People have fallen through as much as twelve or eighteen feet of snow into a crevasse, with only too often fatal results. Use of the rope obviates this risk, for two men can pull another out. Local knowledge helps in avoiding the worst places.

All three heavily laden, we left the next morning for the Furka Pass. Two hundred feet of alpine rope, three pairs of crampons, and ice axes, spare clothes, cameras, and provisions for five days gave us unusually heavy packs. The succeeding day found us well on our way up the left bank of the Rhone



The author (center) and his two guides at Andermatt, which they reached after a strenuous trip down the steep slopes of the mountain leading to the village

The Calmot, with its long and gentle slopes, offers a series of delightful runs. It lies to the north of the road over the pass which cuts through a gorge



Glacier. After one or two abortive attempts to cross, we found the correct route between the two icefalls, and were soon climbing the slopes of the Nägelisgrätli, which we followed down to the plateau of the Grimsel Pass. It is a long ridge covered with gigantic boulders, and the going, though not precisely easy, is never dull. Occasionally it would seem as though a missed turn or a misjudged skid would land one in the icy Grimsel Lake a thousand feet below, and those grim, snow-covered slabs offered no hope of stopping on the way.

After lunch on the top of the pass, we climbed around the shoulder of the mountain, which walls in the pass on the west. The snow was excellent, and we enjoyed a magnificent view of the giant peaks of the Oberland, before it became necessary to concentrate all our attention on the zigzag descent of a gully, followed by a breath-taking dash down a long, steep slope to the foot of the Oberaar Glacier. This rose in gentle gradations to the still far-distant pass, above which we knew was the club hut, our goal. We were now fairly in the mouse trap. When bad weather catches a party here it is necessary to wait it out, as there is no safe exit until several days have allowed the snow to settle and the avalanches to fall.

At dusk we reached the hut, all very fatigued. The last few hundred yards had seemed to stretch out interminably, and the packs had become double their original weight. We soon had a fire roaring in the diminutive stove in the hut, and after eating a good thick stew, cooked by Simon, we retired.

We had hoped the next day to make the ascent of the

Finsterhorn, but the morning dawned cold and gray, and the weather appeared unsettled. A searching north wind was whipping streamers of snow away from the summit ridge, and we voted unanimously to continue straight through to the Lötschen Thal. Accordingly we descended to the glacier, and roped up before passing through the crevasses of the Rotloch. It was not until some years later that I discovered we had missed one of the finest and safest runs in the High Alps by not swinging wide to the south and descending the easy slopes of the Galmi Firn. Ski-running while roped is no great pleasure. Every time one of the party halts or falls the others have to stop, and if they delay even slightly the rope takes charge and jerks them off their feet. We stemmed and slid through the broken icefall, working up considerable excitement occasionally but suffering no unpleasant incidents. We rounded the corner under the Rothorn and, crossing the Fiescher Firn, made for the Grünhorn Lücke, which I suppose I have crossed oftener than any other high pass. It's really very simple, but we used the rope till quite well down the other side. It was rather cold on the top, but we halted long enough to give a regretful glance to the Finsteraarhorn, monarch of the Oberland, seen at his best from there.

After lunch on the Concordia Platz, where meet the snows of four great glaciers, we marched along the monotonously level Grosser Aletsch Firn to the distant Egon von Steiger hut. This refuge was built before the days of winter mountaineering, and is in a very exposed position, open to every wind that blows. It seems also rather like a birdcage, in that every breeze comes in one side and goes out the other. The

interior temperature was consequently very low, something like -10°C . and a mild panic ensued when we could find no wood. After long and anxious search we discovered several packages of shingles in a corner of the attic, and warmed up the main room a little. We managed to cook supper, going immediately afterwards to bed, that being the warmest place that we could think of.

The morning showed the blankets covered with a thick layer of frost from our breath, and every nail head had a white bead of ice. We left these cold quarters with pleasure, and tramped down to the Lötschen glacier. It was necessary to use the rope only for a short distance, and then we fairly flew down the rolling slopes, over the succeeding Lang Glacier, and into the long and lovely Lötschen valley with scarcely a halt. The snow lay deep and powdery everywhere, and Simon led with remarkable judgment, always finding the best going.

At Kandersteg, whence we had come from Goppenstein, we sent back our ice axes; a sad error, for the next day, attempting the Bonder Krinne to Adelboden, we found a belt of icy crust just at the steepest part, too thick to kick through with ski boots. After trying several other places, hoping to outflank the icebelt but with no success, we returned disconsolate to Kandersteg. We had made no halt all day, except for a moment to eat some chocolate, and we were tired out. We had lugged crampons and ice axes all across the Oberland without using them, and the first day without them we were turned back!

However, the next day we borrowed an ice axe and the bit that had turned us back the day before then seemed easy, though it was very steep under any conditions. We had an easy run down to Adelboden. The Hahnenmoos and Trütli-berg Passes rank high in the estimation of the ski-runner, and with perfect conditions we made the long run over the first and down to Lenk for lunch, and then over the second to Gstad, arriving in the early evening.

So ended a delightful skiing trip in that always fascinating country of winter sports, Switzerland.

The Hahnenmoos Pass, as seen from the Trütli-berg Pass. Both of these passes rank high in the estimation of ski-runners. They are not difficult and the snow there is usually in fine shape



From the town of Nufenen, lying deep in snow in the Hinter Rhein Valley, an early start was made for the Vals-berg Pass, which offered excellent conditions for ski-running





PHOTOGRAPHS BY BONNEY

From Paris, where apparently the most novel ideas originate, come these new and interesting table cloths having maps embroidered in silk on their damask surfaces. Tea-time gossip over a map of North America should prove unusually stimulating!

TRAVEL CLOTHS

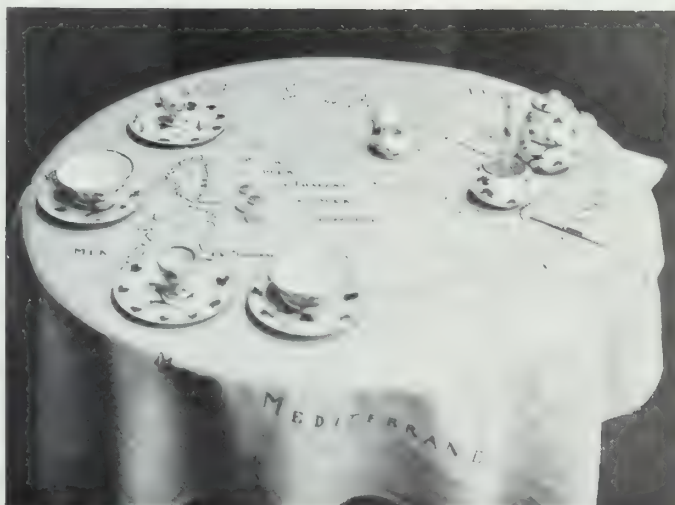
Geography while one eats

Courtesy of GRANDE MAISON DE BLANC



What about a cocktail or a liqueur sipped slowly while one mentally travels across the continent of South America, which lies spread before one on the tablecloth?

For starting the day right, a breakfast eaten in the middle of the Mediterranean or on the sun-kissed shores of Italy would be about perfect. And by merely moving the dishes about, one can visit all sorts of charming far-away places





MODERN FABRICS

With sportive patterns

*Designed by MARIA MAY
of the REIMANN SCHOOL, BERLIN, GERMANY*

"Life on the ocean wave" might well be the title for this amusing pattern in blue, red, and yellow on a white background. Certainly nothing could be more appropriate for the cottage by the seashore than this

Venice supplies the motif for the textile below, with its San Marcos, gondolas, and swinging paper lanterns. An Alice-in-Wonderland effect of ladies grown tall as towers adds its own piquancy to this design



That America, in the eyes of Europeans, is a wild, wild place is proved in the design above which shows Indians in war paint and feathers, a cowboy swinging a lariat, and the camera man shooting the whole stirring and colorful mêlée. Action, color, and confusion are all present





GOTTSCHO

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A wall hanging, gracefully draped, such as this one of buttercup yellow damask, is an effective background for the sixteenth century Spanish painting on wood which is hung against it

USING THE FABRICS OF YESTERDAY

The passing of the years enhances their charm

by **HORACE WESLEY OTT**

MOST of the arguments for and against the use of antique furniture are applicable to antique textiles. It is frequently contended that the old weaves possess few merits not found in modern copies, that they are seldom in comparable condition, and are generally more expensive than new fabrics. Certainly some of the replicas being made are so faithfully drawn and marvelously colored that it is difficult to over-emphasize their importance as decorative assets. Without them the high level of excellence which interior decoration has attained to-day would not have been possible.

But, as in the case of old furniture, antique fabrics are something more than interesting relics inferior for practical purposes to the facsimiles of to-day. The patina which years of service and devoted care have brought to the surface of a piece of Queen Anne walnut, the mellowness and depth of tone of a tawny Santo Domingo mahogany lowboy, have their counterpart in the luscious sheen of old Genoese velvet and the soft harmonious blending of colors of faded, worn brocade.

The fact that an old fabric may cost more than a modern reproduction is relevant only when the premise is that the one is no more desirable than the other. Most old fabrics cannot be exactly duplicated, either in antique weaves or modern replicas—a circumstance which, although occasionally inconvenient, is in reality an additional virtue. Undoubtedly many yards of brocade and cut velvet were originally woven in the same pattern, but because of their perishability it is sheer good fortune for us to find them in large quantities to-day.

Indispensable as modern textiles are for most decorative schemes, they cannot, in certain interiors, take the place of the antique. The room furnished entirely or for the greater part with old furniture would be incomplete and harsh without the accompanying fragments of old damask, brocade, or faded toile. Especially for an old chair or settee a contemporary fabric is essential, if its patina and charm as an antique are to be preserved and displayed to the best advantage. Even upholstered furniture of the overstuffed sort which is patently modern becomes surprisingly in character with the surroundings when old fabric is used for the covering.

The present generation has not discovered many uses for the historic weaves notably different from those of the past. Antique textiles, if they are well preserved enough to undergo the necessary periodic cleaning, are by no means impractical for use as draperies and portieres. Under modern conditions the creation of a convincing Italian Renaissance or Spanish interior is difficult at best, and it is surprising how old damasks and velvets will give a sense of authenticity and reality to a room of transplanted foreign tradition. Old toile de Jouy is especially charming for the room furnished with French provincial furniture, and old chintz and hand-woven coverlets can be used to good effect in the simple Early American interior.

The wall hung with fabric is somewhat less popular to-day than it was some years ago. As a formal background for certain



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NEW YORK GALLERIES, INC., DECORATORS

sorts of furniture, notably the Italian and the more ornate and elaborate French types, it may be advantageously employed, but the present tendency toward simplicity in decoration has caused it to be supplanted of late by the more utilitarian painted or paneled wall.

Antique wall hangings are more practical than the wall entirely covered with fabric, and are within the reach of many more individuals. A piece of old brocade may be so rare that it cannot prudently be cut into cushion or table covers and yet be too small for many other uses. As a wall hanging it receives the minimum of wear, and can be removed easily for cleaning. It should be remembered, however, that the mere act of hanging fabric on the wall presupposes the possession of sufficient merit, both in design and color, to justify the prominence given it. When the fabric serves as a background for a mirror or painting, it becomes of secondary importance, and need not possess the aforementioned rigid qualifications.

The various types of objects and textiles used as wall hangings to-day are legion. Ecclesiastical chasubles and copes are an appropriate wall decoration for certain interiors, though their utilization as such is without historical precedent. The large wall hanging of velvet, with embroidered blazon appliqué, harks back to the days when every old Spanish family had

This charming Spanish living room boasts of draperies made of antique cream-and-brown cut velvet dating from the seventeenth century. The family's repostero, embroidered on velvet, is prominently displayed, as was the custom in Spanish households of olden days. Wall hangings are particularly adapted to the requirements of Spanish and Italian rooms

its *repostero* prominently displayed. Some of the most attractive pieces, however, were not originally made in the form we now find them, but have been assembled from fragments of old materials and trimmed with old fringes and galloons. In fact, any choice piece of brocatelle, brocade, or embroidery is likely to be suitable for wall decoration in the proper place.

No hard and fast rule can be given as to the manner in which wall pieces should be hung. In general, however, they should be allowed to hang loosely and to drape in soft folds. If the material is not too thick, push pins are excellent as fasteners, since they are inconspicuous and will not damage the wall. But copes especially differ greatly in shape and pattern, to say nothing of the weight of the fabric, all of which must be considered in determining how to hang and to adjust them to a particular wall space.

In utilizing old fabrics for upholstery, old galloons and fringes should be used where trimming is required, and the upholstery should be kept soft so that the fabric can be applied easily to avoid splitting.

Screens can be adapted to any particular period or decorative scheme by covering them in appropriate fabrics. The screen upholstered in brocade is delightful in the French boudoir; in damask or velvet appliqué it contributes beauty and utility to the more dignified sort of room. An unusual one we saw recently was mounted with what had been originally velvet appliqué, but the applied ornament had been worn away by age and hard usage which had left the velvet patterned in an attractive two-toned effect.

Bedspreads of old fabric, especially when they are to be used on antique beds, should be made very simply, with little trimming. Such "tremendous trifles" as cushions, table covers, and so on, made of old materials are more than ordinarily important these days.

The tendency to overcrowd is always present when one's hobby finds expression in the decoration of the home. Too many old textiles will give a room a theatrical, finicky appearance and nullify the best intentions in the world. Let your fabrics be the finest examples that are procurable, but use them sparingly and with much thought.

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A bedspread of antique red damask, simply trimmed with fringe, does not detract from the magnificence of the Italian walnut baroque bed of the seventeenth century which it covers. The panel of old needlework, hung above the bed, completes the ensemble



PHOTOGRAPHS BY RICHARD AVERILL SMITH

While not particularly true to any architectural motif, the Mountain Brook Country Clubhouse, spreading out placidly amid tall trees, resembles American Colonial more than anything else. It is constructed of stone, brick, and stucco, painted a very pale yellowish green, and is topped by a slate roof. Above are the forecourt and entrance driveway; a detail of the second-story porch, overlooking the golf course, is shown to the right



SOUTHERN HOSPITALITY

Expressed in The Mountain Brook Country Club at Birmingham, Alabama

AYMAR EMBURY, II, *Architect and Decorator*

WILLIAM H. KESSLER, *Landscape Architect*



The most charming feature of the ballroom (shown above and on the opposite page) are the murals that were executed by Mrs. Farrar Goldsborough. They are in soft but brilliant colors on a polished, pure white background. The upholstery is rose and silver, the rugs jade green, and the floor a deep blue glazed with silver





The lounge (below) boasts of green glazed walls, with yellow and plum combined in its upholstery and draperies. In the men's grill (lower photograph, opposite page), a room unencumbered by frivolities, the furniture is of maple and walnut, and the brown tiled floor is inlaid with spots of scarlet, blue, jade, and black

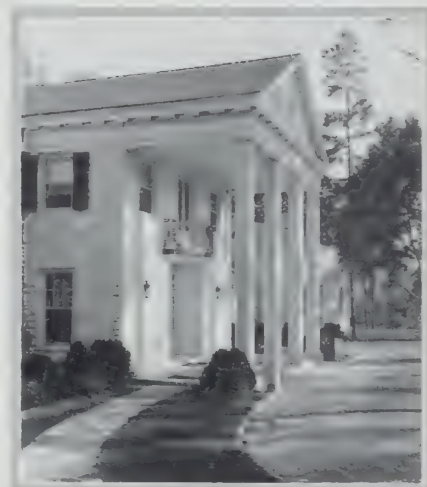




The decoration of a small enclosed porch for cards and backgammon has been carried out in white, gold, and jade green. Here is a room that seems particularly designed for the enjoyment of gay parties.



Another view of the lounge (shown on page 49) where sociability was the motive for the arrangement of the furniture. Numerous lamps afford plenty of soft light, and fireplaces at both ends of the room are popular gathering places in late afternoon. All the andirons, of polished wrought steel and brass, were designed by Mr. Embury, who also was responsible for the furnishings that are used throughout the clubhouse.



The main entrance to the clubhouse is sheltered by a pillared porch, a little second-story wrought-iron balcony over the door adding a smart decorative note to the façade.



The swimming pool, of good size and built in the woods at the side of a hill, is surrounded by trees, and from it one can overlook the golf course and its farspreading greensward.

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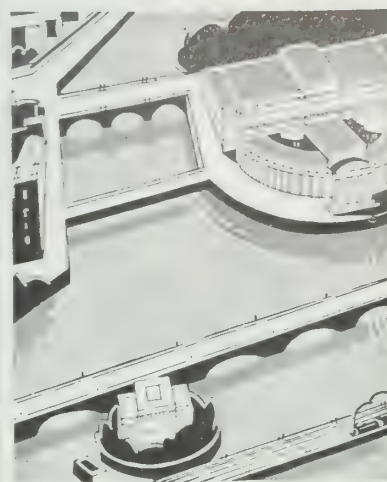
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EVERYBODY'S HAPPY IN HAWAII

Life at the crossroads of the Pacific

by **SARAH M. LOCKWOOD**

PERHAPS the allure of travel still lies largely in the fact that, in spite of the movies and the travel bureaus, those far-off distant places are never quite what they seem. There is always something, when we get there, that we did not anticipate—a kind of intangible challenge, a tingle in the air that thrills us like an unexpected dividend on a staid investment.

This is particularly true of a trip to the Hawaiian Islands. Not so long ago it was a hazardous adventure to push off to those bits of green, lost in the vast haze of the Pacific. There was no question then about the thrill if we could live through the discomforts and the risks. But lately these charming islands have been put on the map with a vigor that has literally lifted them out of the sea. We know all about them now. There are no longer any discomforts or risks. The once protracted trip has been shortened to a mere jaunt, and we are there almost before we have decided to speak to the person in the next deck chair.

Perhaps it was the very ease of the trip that made us feel that this wasn't going to be much of an adventure after all. It was just another one of those trips, luxurious and uneventful. We sat on the deck in the sun and forgot where we were going. Then one morning, at dawn of a bright warm day, someone dug us in the ribs and told us to get up and look at Diamond Head. Diamond Head? What of it! We knew all about it! But when at last we did poke a sulky visage through the porthole, something happened. We got the unexpected dividend.

How lovely. How very lovely! No one had told us that water could be as blue as this, shot through with emerald green where the sun

struck down. Why hadn't somebody said something about those tumbled fantastic hills draped in living green that seemed to shift and glisten like the facets of a jewel in the arc light of the rising sun? We tore into our clothes and rushed up on deck, to hang over the rail as wide-eyed as a sailor on a clipper ship who had never heard of a travel bureau.



Like one of Joseph Urban's backdrops for a Ziegfeld "Follies" is the avenue of palms fringing the crescent shore line of one of Hawaii's famous beaches

Yes, there were the natives, just where they should be, swimming and diving like a school of porpoise around the ship. Their impudent handsome faces smiled up at us, and we were soon flipping dimes and dimes and even quarters just to watch the brown bodies flash through the water.

We were on the point of flipping fifty cents,

regardless, when a soft voice said, "Welcome to Hawaii," and there in the sunshine on the deck stood a young girl dressed in a skirt of glistening seaweed, and there were red berries in the long black hair that tumbled to her waist. Her slim brown legs and feet were bare, her dark eyes wistful and submissive. Long garlands of flowers hung from her arms, and she slipped one of them, made of pink carnations, around our neck. "How much?" we asked suspiciously. "You do not pay," she smiled with a flash of white teeth. "It is our custom to welcome the traveler to Hawaii."

This gentle gift of the heavy, sweet-scented lei was typical of our whole experience on the Islands, which are in a stage of transition from the old-time simple generosity that has cost the natives so dear, to the attributes of any popular resort. One might be at Palm Beach or the Lido, at the great hotels with all their familiar luxuries and diversions—tennis and tea-dancing and golf, with everybody dressed up to the nines, or even the eighteens. The native entertainments, hula music and dancing, the cocoanut-tree climbing, that take place at the tourist headquarters against a background of waving palms and trickling fountains, are charming entertainments. The dancers are the loveliest on the Island, the music the most cloyingly sweet, but the moonlight is apt to be artificial. One must get away from these places to find the real thing, and the best of it is that it can still be found. One can still sit on mats outside a grass hut beneath a palm and eat "poi" with his fingers from a polished wooden bowl, while native girls really cut loose in the hula.

The crazy drives to these out-of-the-way

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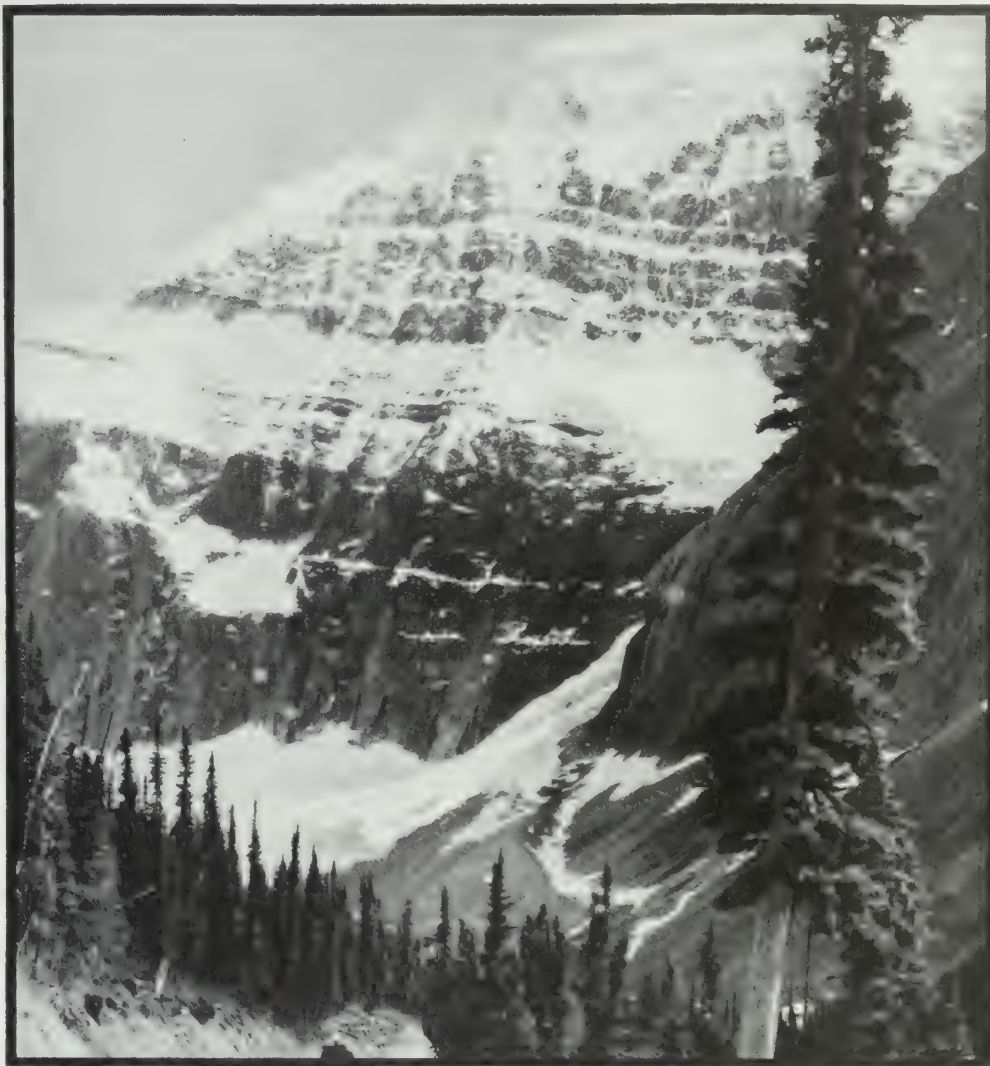
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places, through mountain gorges or along cliffs high above the purple sea, add a touch of real adventure to the trip, and this touch develops into something much stronger on trips to the outlying islands. The islands are still real enough.

The hotels are situated on the beach at Waikiki, about six miles out of Honolulu, in a crescent-shaped bay beneath the shadow of Diamond Head. And the famous beach, after you come to know it, beats anything in the world for real sport.

Surfboard riding, the most exhilarating of sports, does not really exist anywhere but here where the conditions for it are ideal. It gets into the blood. Those who have tried it once never rest until they go back and try it again—not that they ever really conquer it, but it is such glorious fun to try. Think of lying out there on a mere chip of board, a good half mile from shore, idly rocking in the sunshine, watching the lazy green combers roll in until you see a “big one”; then paddling like mad to catch its rhythm; the fearful instant of exhilaration as the board lifts and shoots forward in a swift, breath-taking race for the shore on the crest of a purple wave, fringed with flying, stinging bright green spray. Think of it! But can you do it? We couldn’t. And we saw mighty few white bodies that could. Most of the figures standing gracefully and insolently erect, silhouetted against a vivid blue sky, were brown, and they were beautiful to see. It is worth the trip just to watch the native boys ride the surfboards; the same boys that you see later stretched out on the beach, eternally strumming the ukulele.

Riding the surf in native outrigger canoes is almost as exciting as riding the surfboards and a lot less strenuous. Cooped up in one of these scooped-out tree trunks, you get pretty much the same sensation and certainly as much spray. They tear along with the apparent intention of crashing into the stone breakwater, until at the last moment the paddlers, with a savage yell, bring them gracefully around—and out you go to catch the next wave. It’s great fun!

But life on the Islands is not only for pleas-

ure. Since their annexation in 1898 they have been an integral part of the United States, and that means “progress.” It may seem sad to the more romantic of us that the glamour of the old days under the native monarchs is gone forever. We dream of how lovely the islands must have looked when Captain Cook discovered them in 1778, forgetting that he lost his life there under circumstances that, to him, must have been anything but romantic. We wonder, too, at the strange inconsistency that persuades the white man, first, to go there and drag those native children out of the water, away from their surfboards and fishing, to clap them into uncomfortable garments and to set them to work; and then, without the slightest compunction, ride their surfboards himself, in less clothing than even the natives used to wear, in an effort to recapture the joy of the simple, care-free life that was once theirs.

It is probably all right, a necessary feature of this thing we call progress. It is said that the natives are better off than they have ever been, and that they like it. No doubt they do. They have sanitation, good schools and hospitals, good roads and cosy houses; they have radios and jazz and movies. They like these things as much as we like the surfboard. It is a fair exchange. And yet one cannot help having a twinge of something like conscience on, say, a visit to the enormous canning factories, where hundreds of these brown girls, with their heads tied up and rubber gloves on their hands, stand all day long in the deafening noise of machinery, plopping pineapples into cans. Or on the great sugar plantations, which stretch for miles, where native boys hack down the tough cane. No one but natives could do this work, so it is fortunate they like it.

There is no doubt about it, “Aloha” has been thoroughly incorporated and is going strong. Honolulu, the principle port, situated on Oahu Island, is a thriving hustling western city with splendid business facilities and beautiful flower-draped homes. People who live there are enthusiastic about it. They are great “boosters.” They point out that, lying as it does at the cross-roads of the Pacific,

Honolulu’s importance and opportunities must increase as the boom in Pacific trade, already well in sight, increases. They tell you that in 1928 the pineapple and sugar crop shipped from there was worth well over a hundred million dollars. Considerable coffee, rice, tobacco, and bananas, as well as small fruits and vegetables, are raised there, and the abundance of flowers is almost incredible. They seem to pour out of the earth. It is the equable climate, of course, that produces the prodigious vegetation that drapes the hills in green, the rain, which falls usually at night, and the pleasantly tempered sunshine that never varies the year round.

Besides being a fascinating pleasure resort and a busy commercial center, Hawaii is America’s strongest western military post and naval base; and the thousands of service men out there add to the gaiety with their polo and aviation and the other well-known activities of a military post.

No matter how you look at it, from a pleasure or a business point of view, the Hawaiian Islands to-day are well worth investigating. We were talking with the Governor about it one day. He had been born on the Islands, the descendant of early settlers; a proper man for the place, for he understood not only the present-day ambitions for the Islands but also their past traditions. While he was telling us the fascinating legends and superstitions of the old days, our eyes wandered to the portraits of the old monarchs hanging on the wall: old King Kamehameha (1753-1819), a grand old savage in his crimson robes, and Queen Liliuokalani who, by her capricious behavior, caused the final rebellion that deposed her in 1893 and set up the infant Republic that, in 1897, crept under the wing of the United States. “Yes,” he said, following our glance, “they were an interesting people, but the best thing that ever happened to them was when America came along and put them on the map.”

“But wasn’t it a pretty good thing for America, too?” we asked timidly.

“Well, yes,” he grinned. “It certainly was. At any rate, everybody’s happy in Hawaii!”



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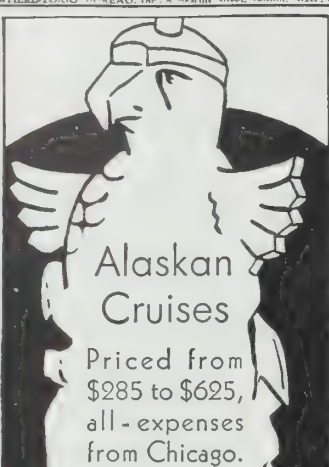


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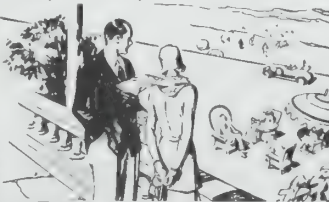
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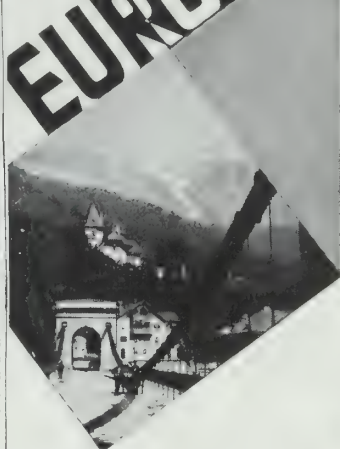
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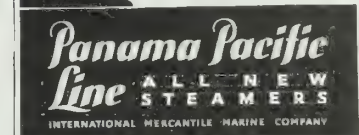
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Elco added two new models this year. At the left is shown the improved 42-foot Deck House Cruiser

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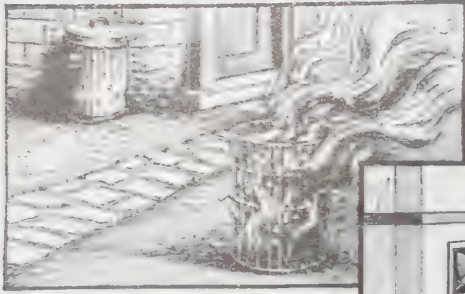
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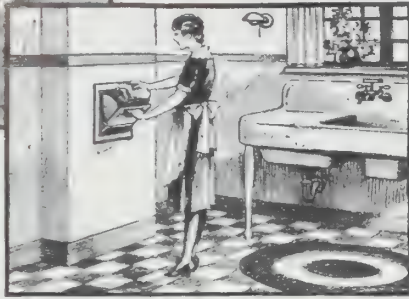
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A view showing one end of the dining room in the residence of Mr. and Mrs. T. C. Palmer. Note particularly how the pattern of the brocaded upholstery is reflected in the bordering of the Mohawk Chenille carpet, planned under the supervision of Walker's, Inc., Los Angeles.

THE DECORATIVE HARMONY OF CHENILLE

As exhibited in the Los Angeles home of Mr. and Mrs. T. C. Palmer

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One of the Mohawk Chenille-carpeted bedrooms in the Palmer home. Observe how the fabric has been loomed, without cutting, to expose the rectangular hearth.



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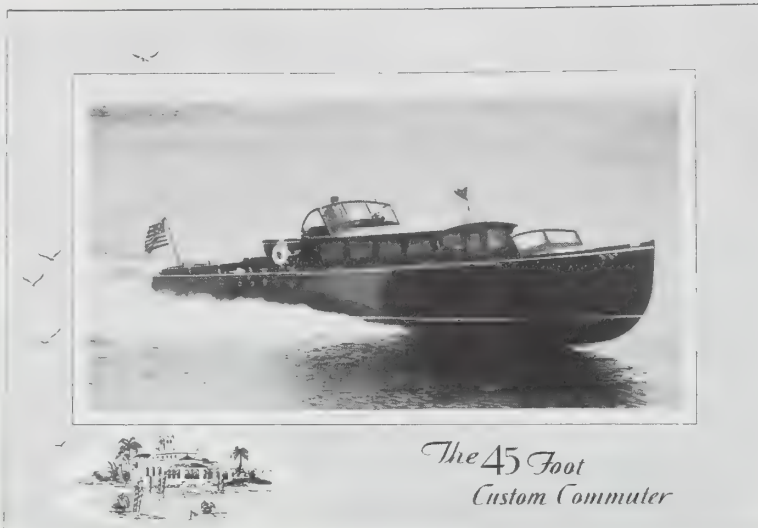
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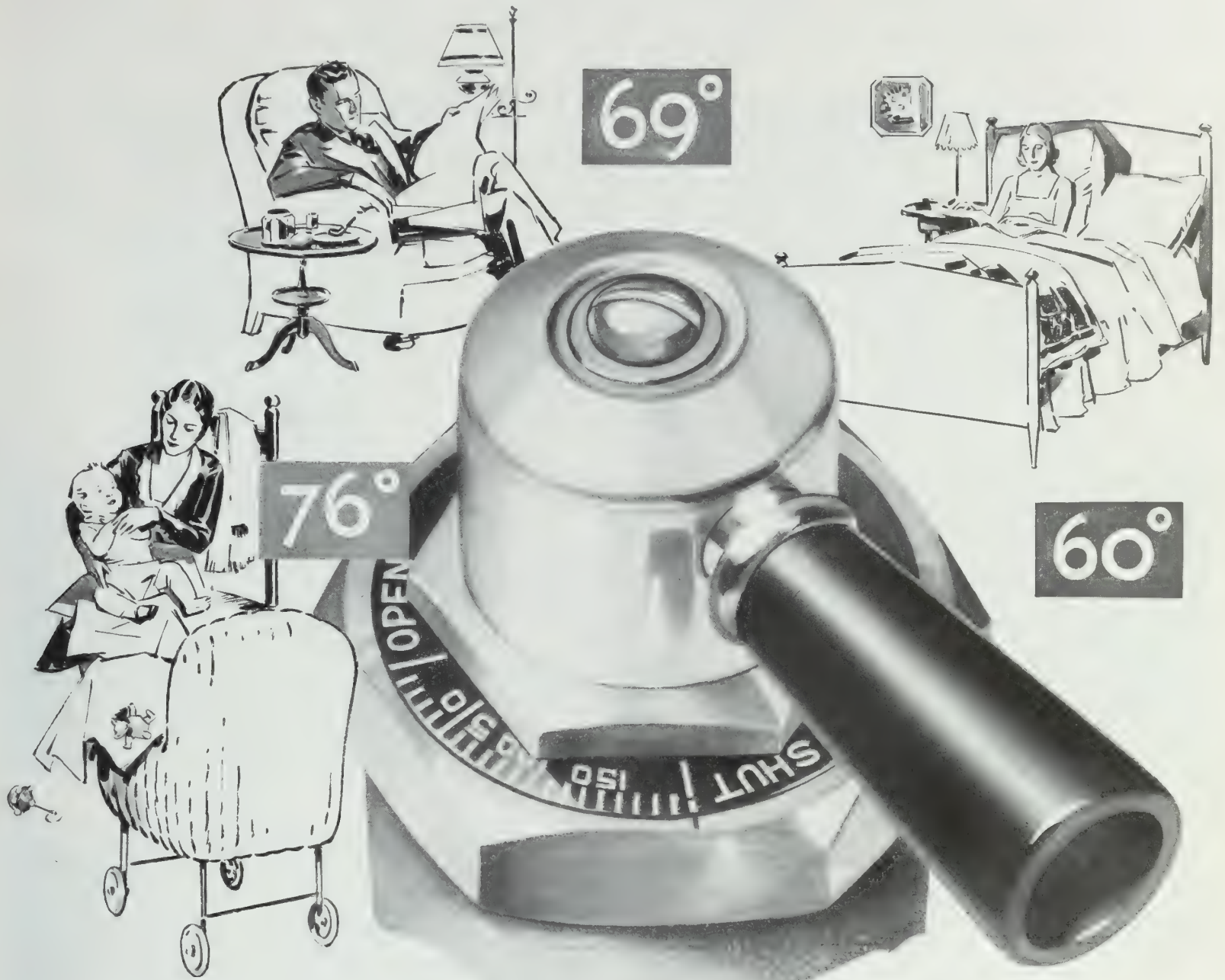
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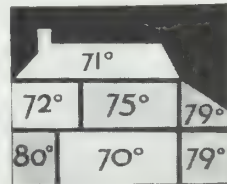
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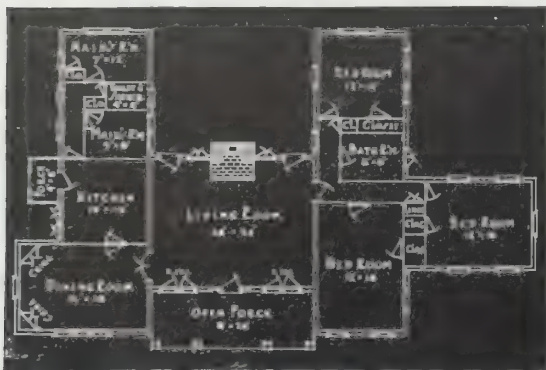
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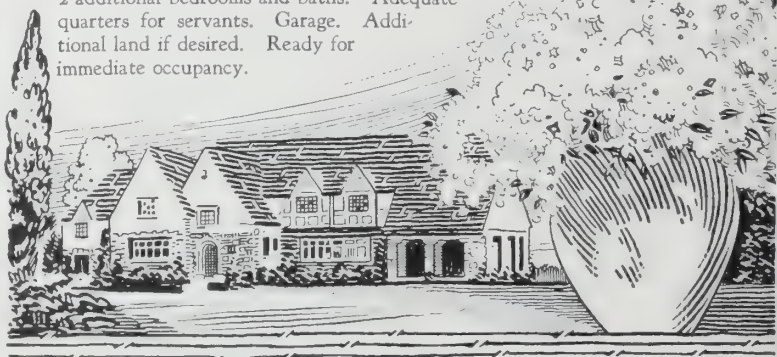
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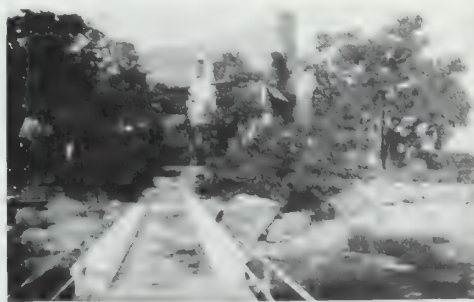
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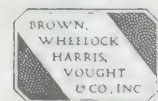
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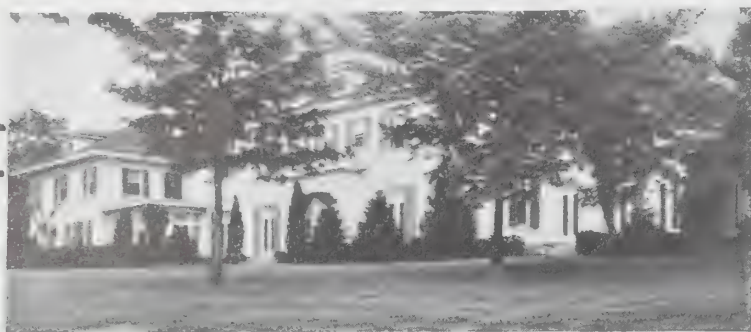


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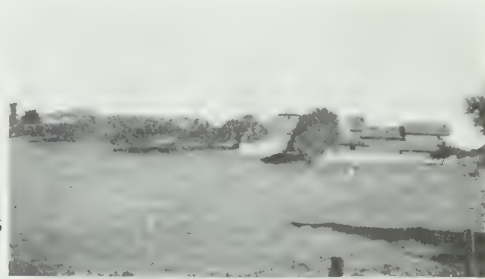
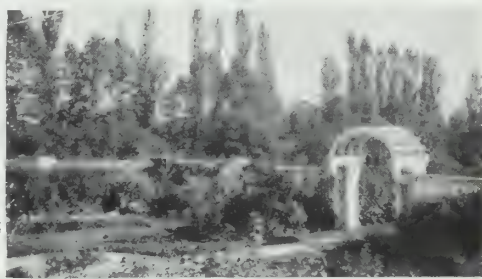
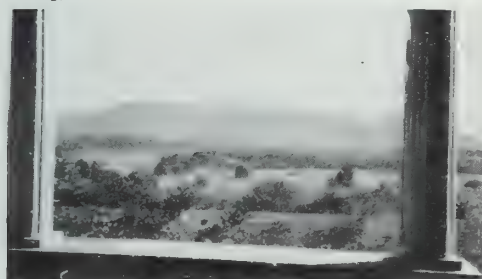
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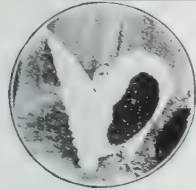
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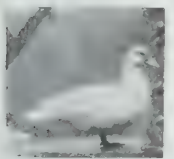
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CRANDALL, INDIANA

LIVESTOCK LORE AND LOGIC

Photographs by Strohmeyer, Hildebrand and others

by **ROBERT V. HOFFMAN**

THE camera is the eye of the pure bred live stock industry. The histories of herds, breeds, and families are written around the photographs of herd sires, Advanced Registry cows, winners of the show yard, and their progeny. Scarcely a single breeding animal of importance, living within the last decade, but has had its photograph taken at least once. We know of several breeders who have photographs made of all their good cows from calfhood to maturity; and it is not unusual for them to have the dams of herd sires taken in different postures, so as to show the teat placement and udder attachments from all sides.

It is easier to sell a breeding animal by photographs than by written explanations, and picture pedigrees of bulls are the most effective publicity agents known to the industry. In the quest of herd sires, buyers want evidence of type inheritance, particularly in the nearest dams. Thousands of breeders, who never saw them in life, have thus been made familiar with the type and conformation of many of the great producing dams of the major breeds.

It has been estimated that an accurate photograph will save at least one hundred and fifty words of descriptive matter, and in some instances considerably more than that. No amount of eloquent phraseology can correct a roached back, a weak loin, a poor udder, or even the subtler faults which the trained observer can detect. But unfortunately not all photographs are accurate. Some of them are retouched to conceal faults. A cow which has made a high record may have a weak loin or a bad nick at the tail head. These "holes" are corrected on the negative by the use of a special retouching tool, known as an etcher, and are only discernible in the photograph by a slight blur at the point on the back of the animal where the instrument has been applied. Retouching sometimes is so skillfully done, however, that it is not possible to tell the full extent of the fault which has been corrected. It may be a bad drop in the loin, due to an inherent weakness, a poorly attached udder, or only a minor nick. But in no case is the practice justified; it is, in fact, just as grave an offense as to "fix" an animal for the show yard. Of what possible use is a photograph which is not a true likeness?

For a time this retouching of negatives escaped criticism, but recently breeders have rebelled and now urge the breed associations, the photographers, and the agricultural press to discourage the practice. All should co-operate. We should think it is clearly the right of breed executives to refuse to send out retouched photographs with the news of Advanced Registry records. They are not creditable to the breed or breeder, and in a sense give official sanction to an unethical practice. The press ought to refuse to publish all photographs which are not exact reproductions of breeding animals.

Happily, we believe, retouching is soon destined to become a lost art in this connection. The sentiment against it is fast growing. There is increasingly less demand for it. Poor individuals are not wanted in the breeding herds, and the beginner, when he acquires understanding of the ethics of the business, discards his poor cows and throws the doctored photographs into the trash basket.

The emphasis which breeders place upon the outstanding dams of their herd sires is illustrated in the selection of the yearling Holstein



Foremost Valor, the first Guernsey bull to be shipped to England, was bred at Emmadine Farm and was sold by J. C. Penney, the owner, to the English Guernsey Cattle Society



The Holstein cow, Bess Johanna Ormsby, made a remarkable record as a breeding cow in the Winterthur Farms herd. She was the dam of ten sons and a daughter



Bell Farm Susie, dam of the Holstein bull, King Bessie Mabel Susie, which was purchased by J. Natwick, Ellicott City, Md., and J. A. Bell, Jr., Pittsburg, Pa.



Imp. Conservative Belle, daughter of The Mighty Owl, in the Seven Gables herd of Mrs. M. E. Tapper, Chappaqua, N. Y., won many prizes on The Island, and was grand champion Jersey cow, Trenton, 1930



Cancalaise is the world's champion imported Jersey cow for the second time, having recently made a total of 1,072.37 pounds of butter fat. She is owned by Karll Tucker, Esq., of Mt. Kisco, N. Y.

bull, King Bessie Mabel Susie, to head the herds jointly of John Natwick, Dunloggin, Ellicott City, Md., and John A. Bell, Jr., Pittsburg, Pa. Sixteen dams in this young bull's pedigree have official records averaging 1,060 pounds of butter. His first dam, Bell Farm Susie, has a record of 24,836.90 pounds of milk and 1,103.50 pounds of butter made in 343 days. Her dam, Susie Abbekirk Colantha, is a Reserve all-American show cow, having a record of 28,361.10 pounds of milk, 1,113.38 pounds of butter, made in 365 days. His sire's dam, Queen Bessie Pietertje Ormsby, is the world's champion over all breeds for the first five lactation records, and has four records which average 1,341 pounds of butter. His sire, King Bessie Ormsby Pietertje, has four progeny with six all-American designations.

Foremost Valor, the young Guernsey bull sold by Emmadine Farm, Hopewell Junction, N. Y., to the English Guernsey Cattle Society, has many noted breeding and producing matrons in his pedigree. His dam, May Rose

Glory of Minot, has records of 676 pounds of butter fat in C, and 762 pounds in A A, and was grand champion of The Iowa State Fair in 1924. His sire's dam, Langwater Queen of the East, is an outstanding A. R. daughter of Langwater Warrior, and his paternal grand dam is the breed-improving matron, Langwater Generous, the dam of Langwater Foremost, foundation sire at Emmadine.

Bess Johanna Ormsby, the outstanding daughter of Sir Pietertje Ormsby Mercedes and Spring Brook Bess Burke, 2nd, has left her imprint in the Holstein herd of H. F. du Pont, Winterthur Farm, Wilmington, Del. From 1917 to 1928 she dropped eleven calves, ten of which were males. Her only daughter has a record of 16,089 pounds milk, 792 pounds of butter fat made as a two year old. A son by King of The Ormsbys is herd sire at Winterthur. Bess has six lactation records, three of which are over a thousand pounds of butter. Her dam also has four records of over 1,000 pounds of butter and her sire has seventy-eight Advanced Register daughters.

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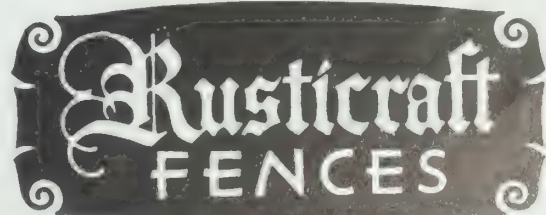
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Rounding the turn in the \$100,000 Agua Caliente Handicap in 1929. This race was won by Victorian by Whisk-Broom II—Prudery

RINGSIDE AND TURF

by **ROBERT V. HOFFMAN**

IN ONE of the informal talks following the annual luncheon given by President Alfred B. Maclay to the representatives of the Association of American Horse Shows, at the Biltmore Hotel on January 6th, Thomas Clark, manager of the Eastern States and Devon Horse Shows, offered a timely suggestion which will probably lead to the correction of a discrepancy in rule 9, defining an amateur.

The first part of this rule reads as follows: "An amateur is one who rides or drives for the love of the sport, not as a professional or for a livelihood, and who shall not have received any monetary consideration for his or her services, and shall not be professionally interested in the purchase, sale, or trading of horses."

Farther on we read: "In all Corinthian Classes, the riders must be members of a recognized hunt." And again: "Those holding a gentleman jockey's license issued by the Hunts Committee of the National Steeplechase and Hunt Association shall be eligible to ride in hunter and jumper classes restricted to amateurs."

As Mr. Clark pointed out, the last paragraph practically nullifies all that precedes it for "the man who sells horses or boards and trains horses for a living can get a gentleman's jockey license or can be a member of a recognized hunt." As a consequence, where the rule is so defined, the show manager is obliged to allow the professional to show in classes intended exclusively for the amateur.

It was Mr. Clark's opinion, unanimously concurred in by the others present, that



The head of Twenty Grand, taken at Mrs. Payne Whitney's racing farm, Lyncroft, N. J. A leading two-year-old in 1930, he is entered in the Preakness and Kentucky Derby



Horses taking the famous Liverpool jump in front of the grandstand in the Grand National Steeplechase at Aintree, England, 1930. The race was won by Shaun Goilin, an Irish bred horse

The racing season opened in Miami with the Hialeah Inaugural Handicap which was won by Angry, the four-year-old gelding owned by Cornelius V. Whitney



the rule should be made uniform and so worded as to eliminate the professional jockey beyond question. This may be accomplished by a change in the wording from "amateur or member of a recognized hunt" to "amateur members of a recognized hunt."

President Maclay has appointed a special committee to revise the definition of amateur rating, with particular reference to Corinthian and similar classes.

The ninety-second running of the Grand National Steeplechase will take place on the Aintree course in Liverpool, England, on the twenty-seventh of March. American interest in the historic sporting event will be unusually keen because of the three entries of John Hay Whitney, one of which, Easter Hero, is regarded as the outstanding horse among the eighty-four eligible starters. The other Whitney horses are Melleray's Belle and Sir Lindsay, which finished second and third last year. Easter Hero is a grand horse and he is being favored to win, though he must carry the almost prohibitive weight of 175

pounds. Any horse which can carry this weight to victory over the stiff four and one-half miles at Aintree is a marvel of the chase. Next to Easter Hero comes Gib, a celebrated Irish horse, which carries 173 pounds. Shaun Goilin, last year winner, follows with 172; Gregalack, the winner of 1929, 168; Sir Lindsay, 160; and Melleray's Belle, 150.

According to the present number of entries, the race will pay a record purse this year. But it is honor far more than purse that interests the sportsman. It is an honor which has twice been won by American sportsmen within recent years. Sargeant Murphy won for Stephen Sanford in 1924, and again, two years later, Jack Horner, finished in front, after a thrilling race, for A. C. Schwartz. Howard Bruce's Billy Barton made a gallant bid for victory in 1928. He was never headed until he fell at the last fence, where Tipperary Tim passed him and won the race. Cullinan remounted and brought Billy Barton in second, the only other entry to finish the course. Easter Hero, though beaten, proved himself one of the greatest steeplechasers in the race of 1929. Carrying 171 pounds, he jumped faultlessly throughout the course, twisted one of his plates badly two fences from home, and finished but six lengths behind the winner. It was a remarkable performance.

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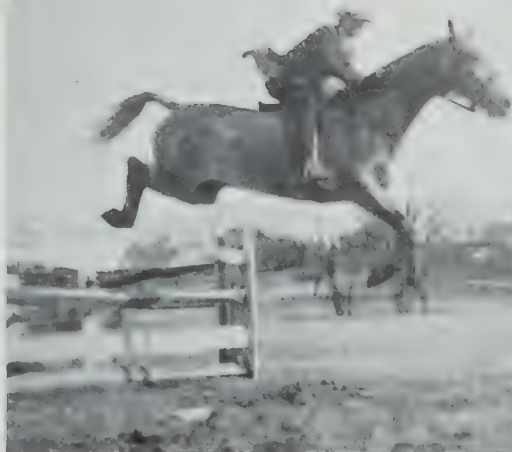
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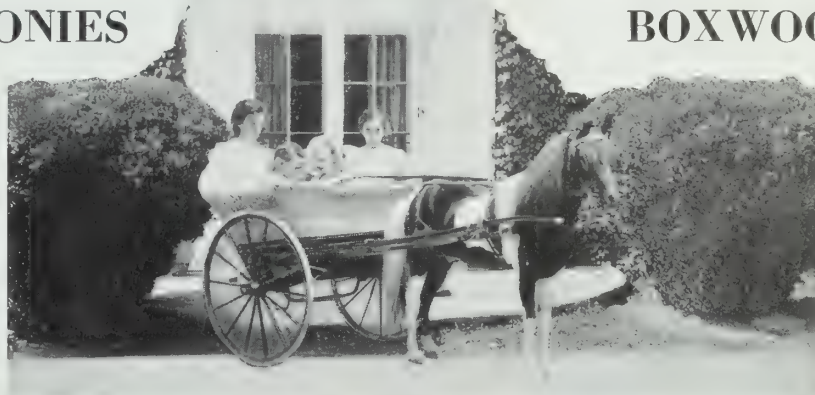
By John Lynn Leonard, D. V. M.

DR. LEONARD is veterinarian to the New York City Department of Health, and has been official veterinarian to many dog shows. This book has chapters on the selection and care of puppies, diseases of dogs, mating and care of mothers. Albert Payson Terhune says: "It is a work the dog fancier has been waiting for. Most earnestly I commend it to all who own dogs." \$4.00

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Always prefer to have you come and see my horses before purchasing, but if that is not convenient and you will let me know the size and type you want, will be glad to send photos with full description if think have one that will suit you.

If for any reason you do not find as described, you can return at my expense after you have given horse a week's trial, but if you find as described and for some personal reason you do not like it you can return at your expense.

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References: The Stock Yards National Bank, Chicago, Illinois, The Union Stock Yards & Transit Co., Chicago, Illinois, and to many satisfied customers.

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HANDSOME LAD

Seal Brown gelding, 6 yrs. 15-3, weighs 1100 lbs. beautiful type, comfortable gaits, and safe for inexperienced lady or gentleman

AROUND THE SHOPS

with DIANA NORTH

IMAGINE how delighted I was to find these "cock-eyed" cocktail glasses, as most cocktail designs are so banal. The feature that makes these irresistible is that as you turn the glass in your hand, no matter in what direction, the canny eye of the cock follows you. Thus their giddy name. And I know you will want them doubly when you hear that they are non-tip, since the bottom is heavier. That will save you many ghastly discoveries after the guests have left. The profile of the rooster is gayly painted in bright reds and greens, and each glass will hold a generous sized drink. They are imported from Austria and are made of that clear white crystal for which Vienna is noted. \$18.00 a pair. *YAMANAKA, 680 Fifth Ave., N. Y.*

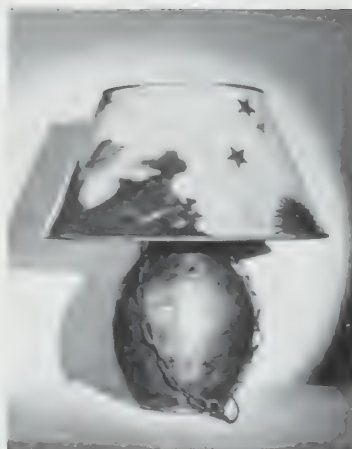
You have probably discovered, as I have, that Staffordshire ware fetches pretty high prices in the auction rooms. Yet what will you care when you can have these faithful reproductions for so little. That ought to be fairly cheery news in these dark and dismal stock market days. The lady and gentleman pictured below are known officially as "The Cries of London." Dressed in red and white, they measure about 4½ inches in height and cost \$4.00 the pair. The haughty poodle has a twin which would balance him perfectly on either end of a mantelpiece or table. I think his supercilious air is enchanting. 6" high, they



are also \$4.00 the pair. When ordering, in order to avoid confusion, please mention No. 50016 for the dogs and 50039 for the couple.—*PERIOD ART SHOPPE, 19 W. 24th St., N. Y. C.*

If all the lamps which I daily see in my extensive tours through the shops were to be counted, I am sure they would add up to a staggering sum. But this one shown in the center of the page is, I'll wager, different from any you have seen before. It is an old Syrian water jug and is flecked with silver, causing it to have a lovely patina, which is so difficult to obtain. And the shade is of genuine veal skin, shading from a rich dark brown to a light coffee color. As the bases are antique, they are all slightly different, which is a relief after the standardization of to-day. The lamp measures 20 inches over all, while the diameter of the shade is 18 inches. Though it would fit in

Believing, as we do, in the old platitude that "variety is the spice of life," we have assembled on these pages a great diversity of objects. With this issue the type and space has been enlarged, making it, we hope, easier for the reader's eyes.



anywhere, I would suggest it especially for a Spanish or Italian room, or perhaps in a Colonial room against a pine-paneled wall. The lamp can be had for \$55 prepaid, which I think sounds reasonable indeed for such a beautiful and useful decoration.—*CHATEAU Co., 433 E. 51st St., N. Y. C.*

In visiting Yamanaka's the other day, I came upon the little Chinese statues shown at the right, which make a stunning pair of book-ends. They are actually antiques of the Ming Dynasty, and I thought how strange it must be for them to be in a shop window on Fifth



Avenue after their more than 200 years in China. The painted carved wood has faded into lovely mellow colors, while their modern bronze bases have been designed in keeping with the figures. Each pair is individual, though they are all about 8 inches high, including the base. The two illustrated here are Chinese priests saying their daily prayers. Only \$25 for the pair, they would make a charming birthday or wedding gift. If you have a penchant for Oriental goods, you will enjoy this shop; notice especially their lovely jades and other precious stones, beautifully carved into fantastic looking birds and other animals. Or if you want more practical objects than ornaments, look at their lovely cigarette boxes, match boxes, and engagement pads, some in lovely brocades with a piece of carved jade inserted. The book-ends cost \$25 and are sent express prepaid.—*YAMANAKA, 680 Fifth Ave., N. Y. C.*

Whether or not you believe with the Freudians that the early impressions made upon our minds are not easily erased in after years, why not give your child an early taste for good decoration? From the Children's Center can be had the charming group of furniture that we illustrate at the bottom of this page. Wouldn't any little girl be overjoyed at the idea of having "grown-up" furniture in her nursery? Both chair and chaise-longue come in a variety of



small-patterned chintz, in peach, blue, yellow, green. The chair has a reversible cushion; the seat height is 11 to 13 inches, price \$29.50. The walnut table is a handmade reproduction of an old French provincial one and costs \$50. The luxurious chaise longue is three feet in length; price, \$55. No matter how young, any child will delight in musical pillows. They come in any color and a cunning dog or cat is sewed on the plain or checkered gingham. They are 10 inches square and cost \$7 each. The old French pewter candlestick lamp measures about 11 inches over all. The parchment shade can be had with different border designs. Since so many thrifty housewives seem to be making their quilts from chintz samples none will be sent, so either drop into the shop yourself or send them the basic color scheme of your room. Everything is sent express collect.—*CHILDREN'S CENTER, 105 E. 57th St., N. Y. C.*



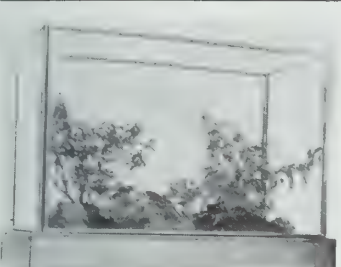
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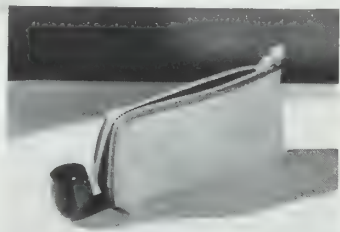
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Though Christmas is far behind us, I will not forget for some time my hopeless search for presents for the men members of my family. Had I but then seen the tobacco pouch below, every man to whom I gave a present would have received one. It is both practical and novel. The pouch will hold an ample supply of tobacco, while the pipe can be tucked into the separate pocket at the bottom. Just the right size for a man's pocket, and it is made throughout of the finest leather. In pigskin, which I very much prefer, including an inexpensive pipe, it costs \$5.50; in ostrich leather, \$6.50.—*From A. G. SPAULDING, 518 Fifth Ave., N. Y. C.*

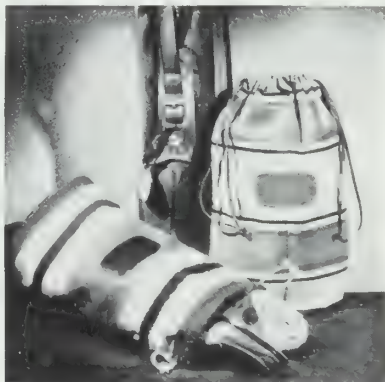


visit this shop, or send for a catalogue, if you are planning to have any iron work done on your terrace or in your garden this year. They will draw up special designs, and the prices, I am sure, will be surprisingly low, considering the excellent workmanship.—GUIDO IRON WORKERS, 319 E. 44th St., N. Y. C.



I was well rewarded for wandering over to the Guido Iron Workers shop by finding this unique flower holder. The black or antique finish will make an unusual outline against the wall and will give interest to a dull space. The height is about 23 inches over all, while it measures 10 inches across. They will send you one with either an ivy ball or a pottery jar for \$8.00 prepaid, which sounds reasonable. It would be well to

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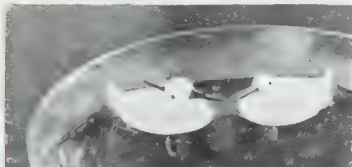
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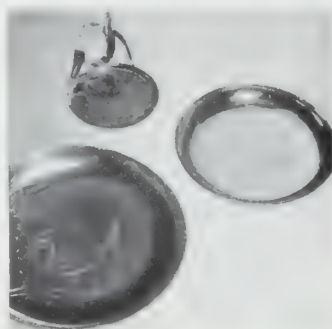
Around this time of year I like to show one or two out-of-door objects, before the spring season actually starts. The brass compass illustrated above can be used on cottage grounds as well as in connection with the more formal type of house. It is designed to be set in the stone of your terrace, or in your grass lawn—but be careful to place it correctly! In other words, find out the exact north, south, west, and east of your property and place the compass so that it points correctly. It measures 10 inches in diameter. Price \$18. f. o. b. N. Y.—L. D. FORD, 16 E. 54th St., N. Y. C.



For the golfer—these unique circular cigarette boxes; though I am sure that any sportsmen would be delighted with them. Since they are not at all fussy or feminine, they would be delightful in a man's den or library. The white bakelite top and colored golfing prints contrast strikingly with the black lacquered wood. In my enthusiasm I have not told you how to use them. Remove the lid and place it under the box, where it will fit into a hole and will push the cigarettes up so that they will

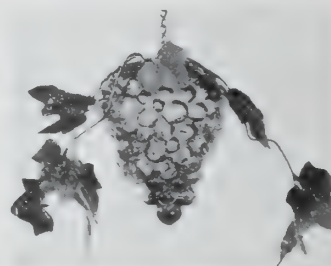
appear slightly above the rim of the lid, thus making it easy to extract them. There is also a matchbox that is the exact duplicate of the cigarette box. Each costs \$5 prepaid.—A. G. SPAULDING, 518 Fifth Ave., N. Y. C.

Whenever I walk along Madison Avenue in New York City, I find myself unable to resist dropping into Rena Rosenthal's to see the latest importations. This shop contains more smart modern *objets d'art* than almost any other in town—specializing, however,



in imports from Austria and Germany, although they have as well a number of French and American things. Completely dazzled by the lovely Hoffman pewter and the Austrian enamels, I was just about to close my eyes and choose *anything* to show on this page when these new chromium plates were brought out for me to see. They come in two sizes, the larger measuring 10 inches in diameter, the smaller 8 inches, and costing \$15.50 and \$12.50 respectively, both prepaid. They would be practical for *hors d'œuvres* or salads, as there is a glass dish that fits inside the plate. Without using the glass, they would be ideal for cakes and sandwiches at tea. No two plates are alike, each being decorated with a different geometric or animal design. The sophisticated lady perched on the ash tray would lend an amusing modern note to any room. The tray is 4 inches in diameter and costs \$7.50 prepaid.—RENA ROSENTHAL, 520 Madison Ave., N. Y. C.

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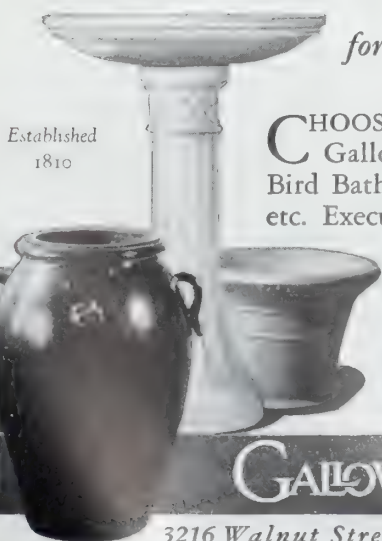


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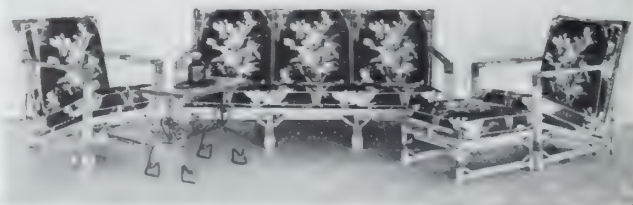


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Early spring. A camera study, from a window in the apartment of Mrs. Frank Howard in New York, made by Samuel H. Gottscho

COUNTRY LIFE

COUNTRY LIFE IN AMERICA

Contents for
MARCH
1931

Editor

REGINALD T. TOWNSEND

Art Editor

FREDERICK KLARMAN

Contributing Editor

C. STANLEY TAYLOR

VOLUME LIX

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TALK OF THE OFFICE

INTO this stanza Mr. Kipling put the whole story of spring-time—the chills of March, the chances of April, and the changes that make for shoots and sprouts and sticky little leaf buds. Also the joyous courage and fresh innocence of all things new to living—such as the daffodils on the first pages of this March magazine of ours. But what has set the office agog and buzzing is not the March daffodils, lovely though they are, but the April issue. “Such color! Such a collection! Such a house!” The man who comes to clean our windows turned the pages over with sighs of delight, and as for the office boys—but then all office boys are esthetic when it comes to loitering by the desk.

The house belongs to Lurelle Van Arsdale Guild, artist and antiquarian, beloved by our readers as The Antiquer of almanac propensities. It was an interesting house even before the Guilds bought and moved it piecemeal to its present site, for it bears the date 1690. Could one fail to go antiquing if one lived in a mellow bit of local history—a house put together with wooden pegs, a house containing a secret stair, a house full of genuine antique furniture?

Such is the opening story of COUNTRY LIFE for April, and when we tell you that there are thirteen pictures of the Guild house interiors, five of them in color and painted by Mr. Guild himself, you will gather some idea of the unusual beauty of this feature. It is faced by The Room of the Month, the frontispiece—a Louis XV room by one of the best-known decorators in New York, and charmingly painted by Frances Burr; and followed by a story of the newest thing in aircraft, of vital interest to plain wingless citizens with a wish to fly. This is the autogiro—safe, sane (though it looks a bit eccentric),

and undemanding in the way of take-off space. You could even land in Bee's Foot Pasture in one—and that, we think you will concede, sounds like pretty circumscribed area. Well, Bee's Foot Pasture isn't really so small—it's a fairly large estate and, what with the pictures of it and the story about it, we think you will have a good time there. Three other residences, with building plans and photographs, are presented, and a group of interiors lovely enough to inspire anyone to go and (if they can) decorate likewise. For company about the house there should, of course, be a cat or two, so we put a few in. They are made out of paint and metal and stone—pictures and sculpture. Unless it be John Held's inimitable map of the bootlegger's idea of a real country estate, no feature in any April magazine, in this year of disgrace 1931, will be so engrossing and entrancing to our readers as the post to post story about racing as it used to be when the The Meadow Brook Cup was inaugurated compared with riding as it is done today for the same event. . . . But if you don't ride (unthinkable thought) perhaps you will like the description of making the barn over into a fun-place for games and roistering and all that. Anyone practically brought up in a barn, as we were, succumbs at once to this idea.

The Antiquer's Almanac will appear too, we hope; Mr. Guild is a bit late with it. But if you're restless, we suggest that you wait in the Romantic Garden and hear the story of its making in Illinois. Or more fun still, take a trip to London with someone who knows all the colorful places to eat and drink, the best places to live, and what and when to see and do. Rule Britannia! And here comes the manuscript of that Almanac just in time.



A charming vista through the doorway of “Milestone House,” that interesting old mansion belonging to Lurelle Guild which is a feature of the April COUNTRY LIFE

THE GLORY OF THE DAFFODIL

*A veritable Pandora's box
of new thrills*

by **LEONARD BARRON**

WHEN the English poet crystallized the now immortal line about the Daffodil that it "takes the winds of March with beauty", he had no idea of the latent possibilities for expanding the transcendent beauty that lay hidden in the Daffodils of his ken. What he then admired was the common wild English Daffodil, a yellow trumpet, that we to-day consider mediocre and look on with utter indifference.

What a mighty change has been brought about in the garden Daffodil by the very simple expedient of taking the magnificence of one species and mingling it with the glory of another to create almost unimagined splendors by re-combinations of form and color, and adding increased size and substance. The whole growth of the modern Daffodil, hardly as yet realized in a popular sense, has been a growth of this generation. That a participant in this present article, signaling the new era just opening, should be able to carry back to the time when there were none of these things, only in the makings thereof, is but one more revealing sidelight on the newness of so much of what now goes into everyday gardens.

The first of a series of great Daffodil conferences, held in London in 1884 and sponsored by the Royal Horticultural Society, had its stimulus in men like Peter Barr, perhaps of all the pioneers of the Daffodil the one who saw most clearly its future. His enthusiasm largely stimulated the awakening of interest at that time which, with cumulative force, has rolled onwards more forcefully as the years pass by. Barr would have been amazed at the prices asked and willingly paid for the gems among Daffodils to-day. To me he regretfully remarked some thirty years ago that the highest he had realized for an unusual rarity in his day was fifty dollars. Fifty

dollars! How we have advanced! Oh yes, you can get beautiful Daffodils for that price, but not the high water gems that bear within the possibilities of greater glories yet to come and should be striven for.

Burbidge was another of these early pioneers who gave us the monograph "Narcissus," which already reads like a piece of ancient history. And there was Baker, the great botanist, and Engleheart, the English clergyman who began to breed Daffodils, and Leeds who gave us the white cups, and Backhouse. All these names belong to the present generation, real personalities who began the Daffodil fancy. Like the Tulip, it had had an earlier day of glory that passed somewhat into oblivion. Some old varieties had to be hunted for and were found in odd corners and forgotten gardens. In this way we can give a personal recollection of the rediscovery of the true Pheasanteye Poeticus Narcissus.

Simultaneously with the English awakening there grew up a parallel interest with the Hollanders. Much has come out of Holland, too, and this same collaborator has vivid recollections of the then enormous trumpets and massive texture on the new varieties Madam de Graaff and Glory of Leiden (raised by the firm of the former name which must be ever memorable in Daffodil history), which flowered for the first time in 1882. The immensity of these flowers trumpeted themselves into the glory of their own trumpets. And it was at the Daffodil conference and exhibition at the Royal Horticultural Society Gardens in Chiswick, in April, 1889, that Princess Mary, Duchess of Teck, who came for the official "opening" of the show, walking among the thousands of flowers exhibited (in some three

*No, it is not a scene
in Holland; but just
a peep into one little
section of the new
American industry
of raising bulbs for
the home demand*





La Vestale



Livia (above)



Mrs. R. O. Backhouse

hundred varieties), with a gasp of astonishment came to an abrupt halt before those two beauties.

Another Hollander, van der Schoot, later on mixed the Poet's and the cluster-flowered Narcissus and gave us the new Poetaz.

To S. A. de Graaff must be given credit for introducing the pink color in the large trumpet flowers, a line followed so successfully later on by Engleheart and Backhouse. It is interesting to look along the vista of past years and to trace these first faint glimmerings of beauty. No doubt much that has happened since has been almost as surprising to the creators as they were to the world in general, but we have now in our gardens the benefit of these developments.

Then another era of interest, and perhaps the most startling in some respects, was expanding the orange-scarlet color of the little Poet's Narcissus cup into the large flat cup that is already familiar in flowers like Will Scarlett, which was the work of Engleheart and saw the light in 1898. This is by no means an account of the pioneer workers in the Daffodil field but merely a reminiscence and a tribute to some of the outstanding personalities. Later came J. C. Williams, who added riches with such varieties as Red Beacon and Red Chief. But all these achievements are at this age dangerously tottering on the brink of the cliff that will let them down into oblivion. They, to-day, are what the old originals were when those old pioneers began to work with them. We are at the threshold of a new era.



John Evelyn (above)



Statendam

Robert Lee



by **F. F. ROCKWELL**

The generations of painstaking, patient work carried on by the early Daffodil enthusiasts was important in the results they finally achieved—flowers like Will Scarlett, Great Warley, Bernardino, and Bath's Flame, which were sensations of their day, and doubtless seemed to approach perfection. But from our present perspective we can see that their labors were more important still in that they laid the foundations which made possible the wonderfully built and marvelously colored blossoms of the present.

It is impossible to convey an adequate impression of these modern Daffodils in the printed word. They beggar description and almost stagger the imagination—and when I say this I do

not refer solely, or even principally, to size. It is true they are large, so large that one almost hopes the limit in this direction has been reached. What can be gained by getting a Daffodil more than three and a half to four and a half inches in diameter? But the improvement in texture, the exquisite proportioning of the flower in both the old and the many new types, and the astounding development in color, in brilliant contrasts and delicate harmonies—these are the things which must actually be seen to be fully realized, and which go beyond any dreams of Daffodil development which the earlier hybridizers could have cherished.

And it is these Daffodils, a literal golden and silver flood of them, that are waiting now to flow out into American gardens.



Top row: Edwina; L' Aiglon. Bottom row: Alcida; Fleur

They represent, in a way, a situation that has seldom if ever before occurred in the flower world, and which has come about as the result of a very unusual combination of circumstances.

The first thought that is sure to strike the beholder, when he sees a collection of these new Daffodils for the first time, is: "Where on earth have they been keeping these wonders of the hybridizers' art, these revelations in new beauty? And why?" The answers to these questions have ramifications which go back for several years.

Everyone with the slightest interest in things horticultural

knows something of the plant quarantine which was put into effect shortly after the war, preventing the importation, among other things, of Daffodil bulbs, which were considered by the Department of Agriculture at Washington to involve the risk of bringing into this country new insects and diseases. Since then no Narcissus of any kind has been admitted except under special permit, and in limited quantities, for purposes of commercial propagation. It was just at this time—the first few years following the war—that numerous new Daffodils began to appear at the flower shows and trial gardens in England and

Near the house weeping willows drape their green lacy branches over bush honeysuckles, iris, and multiflora and wichuraiana hybrid roses that grow as a hedge

edible nut, are of a much deeper green than our native pines, and have needles growing in clusters strikingly like pompoms. The cedars, of a much more delicate green than our rugged specimens, make a wonderfully lovely background.

Chinese junipers, of which Dr. Peterson has three examples, have a finely divided, prickly foliage of a lovely silver-gray color similar to that of the Colorado blue spruce. These have proved hardy during seven New England winters. They form a striking contrast in color with eight Norwegian junipers around the pool in the formal garden, though they have the same clean-cut pyramidal shape; the needles are stiffer and longer than those of the Irish juniper. A Chinese water garden and nine specimens of Chinese elms grace the "Playhouse," where plays and musicals are staged. The elms are quite unlike the New England elms, for their branches, which form a delicate tracery suggestive of lace, grow close to the ground and their leaves are small and ovate. These trees are now about thirty feet high and are eight years old.

Following a winding path through an orchard of gnarled, ancient apple trees, twisted and bent as only New England winter winds could contort them, one comes to a little hill crowned with a circle of ginkgos, or maidenhair-trees, their foliage resembling our maidenhair fern. In China and Japan the ginkgos are sacred trees planted around temples.

Not far from the ginkgos are planted probably the most interesting trees of all: the fruit orchard of Chinese cherry, plum, pear, and peach. In speaking of these trees, one should mention also the Chinese mulberry (*Morus acidosa*) with its beautiful foliage of much divided leaves. When I saw it, it was loaded with fruit for the first time and had attracted the attention of numerous New

Although Dr. Peterson has more than one hundred and thirty-five varieties of Chinese flora on his estate, there is no suggestion of anything foreign, but only the beauty of harmonious landscaping



PHOTOGRAPHS BY HARRY G. HEALY

England birds, which were regaling themselves on a new and exotic food.

One finds the Chinese shrubs close beside the main house, and those which are particularly choice on the south side of the guest house. It would be difficult to choose any one shrub as being the most beautiful, either in form or color, for each is unique in flower, leaf, and ornamental value. One of those illustrated is *Sorbaria arborea*, from Central China, an ornamental shrub usually growing ten to twenty feet high. It has small, pinnated leaves like a fern, tiny white flowerets in large

showy panicles, and is closely allied to the spireas. It has bloomed for several years in the latter part of July and is a mass of summer snow at blossom time. Not far from this is the rather well-known *Polygonum sachalinense*, sometimes known as the giant knotweed or northern bamboo. This has been grown for years in some of our gardens, and how beautiful it is when, in the autumn, its long racemes of coral color burst into vivid bloom!

Successfully flourishing beside these two are several other varieties of shrubs. *Cotoneaster horizontalis perpusilla* is a low-growing



Chinese shrub, with leaves a roundish oval less than a third of an inch long. The flowers are erect, pink, and either solitary or in pairs; its oval fruits are bright red, a fourth of an inch in diameter. It is a very effective shrub for rockeries. There are also *Syringa tomentella*, *Hydrangea xanthoneura*, *Viburnum dilatatum*, *Kolkwitzia amabilis*, *Buddleia*, *Neillia*, all of which have proven thrifty and hardy in this antipodal garden.

Most of the lovely flowers and shrubs and creepers that we name japonica in our catalogues are more truly named sinensis,

having reached Japan from China. Take, for instance, the peony, the chrysanthemums, many lilies, the peach and the apricot, possibly the lilac and numerous creepers. The best known is the wisteria (which forms a background of almost unbelievable beauty for the small formal garden at Three Rivers Farm). Our beloved "homey" flowers, such as Easter lily, tiger lily, Chinese pink, asters, primula, and many others were all brought long ago from China. Thence came, too, the *Clematis paniculata*, *deutzia*, *weigela*, *kerria*, *incarvillea*, and *hemerocallis*, or yellow daylily.

Beside the wisteria there are several other vines worthy of consideration at the Farm, one being *Actinidia arguta*, a strong-growing, ornamental, woody vine suitable for porches. Its smooth, leathery, stiff-pointed leaves are four to six inches long, and the clustered red flowers are occasionally white margined. It has spotted cylindrical berries less than a fourth of an inch long. Another is a handsome ampelopsis related to the Virginia creeper. It has finely cut light green, downy leaves and dull yellow berries, is a rapid grower and valued as a porch or pergola vine. A *Tripterygium regeli* presented by the Arnold Arboretum is flourishing.

It must be remembered that *Hydrangea petiolaris* is of Chinese origin. One of them is growing, slowly but hardily, on the wall of the formal garden, taking tight hold of the stones with innumerable filaments as does the poison ivy on Connecticut stone fences. Still another successful introduction from China that has made its way in America is the evergreen bittersweet (*Euonymus radicans*) which here in several places flourishes along the stone walls.

It is curious to note that, although there are one hundred and five varieties of the Chinese flora at present on this New England farm, nothing suggests anything foreign or exotic. All the new introductions fit perfectly into the flora of Connecticut and are easily adjustable to Americanization. Politics do not interfere with this kind of Asiatic immigrant!

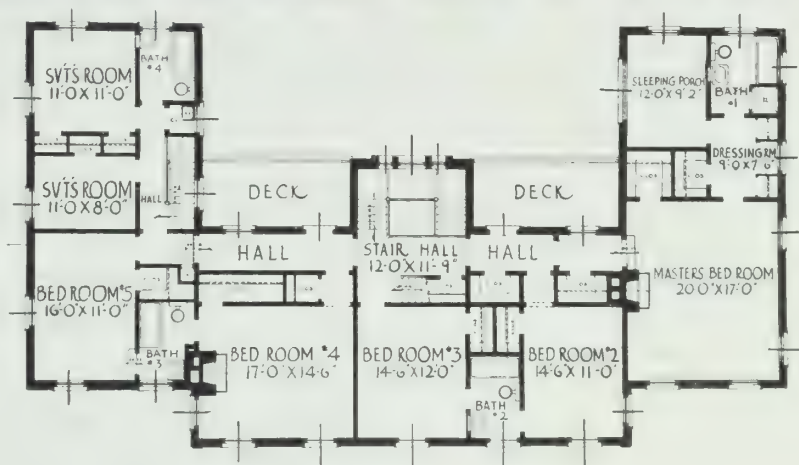
A path of stepping stones leads from the house through a formal New England flower garden to an open field, where one has a gorgeous view of river and wooded hills

Besides the many Chinese shrubs and trees on Three Rivers Farm, there is also a charming formal garden in which tiger lilies, Chinese pinks, asters, primulas, and other flowers of Chinese origin display their beauties



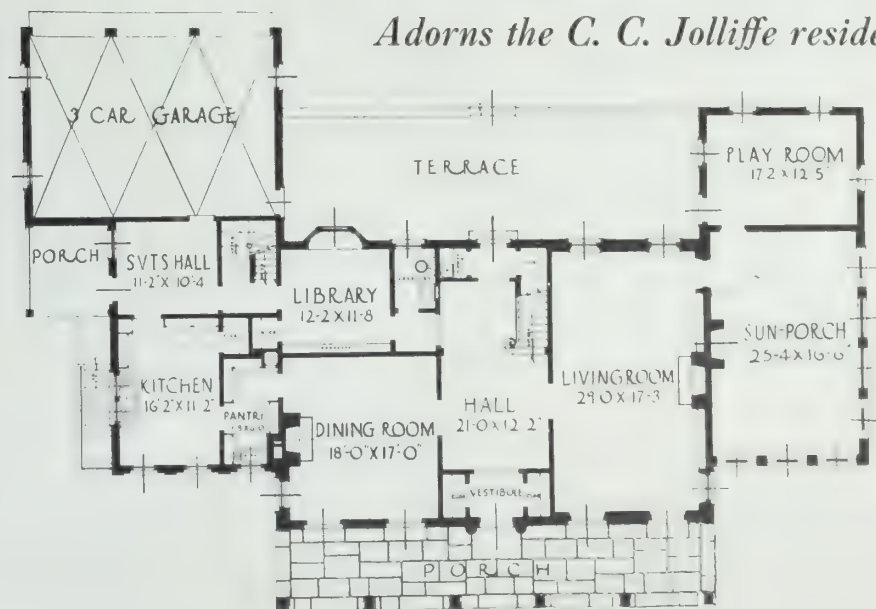


Built of whitewashed brick and set against a background of forest foliage, the C. C. Jolliffe house is reminiscent of the best in Virginia ancestry and tradition. The shutters are of a soft blue-green color, and the typically southern pillared portico shelters a beautifully carved doorway that duplicates one in the well-known Hammond house of Matthew Buckland, Esq., in Annapolis, Md. Enormous beach trees shade the lawn



THE PILLARED PORTICO

Adorns the C. C. Jolliffe residence in Westchester, N. Y.



ELECTUS D. LITCHFIELD,
Interior

The house has been so planned that many of the rooms have corner exposures. A wide hall runs through the center of the house to a terrace in the rear. At the right of the living room is a paved sun porch, the arched openings of which are closed in winter with portable wooden partitions, each having a window, making these arches similar to those in the service wing at the left. The garage has been placed to the rear of the service wing



H. M. A.

This little corner of the sunporch at Panfield, the Long Island estate of A. G. Milbank, Esq., with blossoming plants clustered about a sculptured fountain and pool, seems to bring into the house the fresh beauty and greenness of the outdoor garden that is awakening from its winter's slumber. The dull red of the brick floor adds a note of warmth

WINDOWS THAT OPEN ON SPRING

Vistas that invite one outdoors



HIRSH M. CLARK, ARCHITECT

Framed in wrought iron and affording a view of a grove of live oaks, hoary with age, is the window above, in El Robledo, the residence of Ernest Ingold, Esq., in Hillsborough, California. Below, a cretonne-draped window in the Mortimer E. Barnes residence at Glen Head, L. I., opens on the restrained planting of terrace and formal garden, vivid with the fresh greens and yellows of early spring, and affords a long vista of inviting loveliness



GOTTSCHO, PHOTOGRAPHER

THEDLOW, DECORATOR

THOMAS H. ELLET, ARCHITECT

DIANA—1931 MODEL

Hunting the elusive perennial

DIANA is usually pictured as an alert, robust lady with a bow in one hand and a bunch of arrows in the other, peering into the distance with a sort of earnest, gamey look in her eyes. She is supposed to portray the great huntress. The members of her sex think pretty well of her.

Now, I have no quarrel with Praxiteles in setting her up as a good two-fisted huntress, or even as a fancy huntress, or yet again as a great huntress. (Privately, I think she rated several notches lower than Daniel Boone.) But I do think the builders of Diana have got the props all wrong. That is, wrong if they hope people are going to accept her as the greatest and most persistent stalker of all time.

What the old sculptors should have done in the very beginning was to throw away the bow and arrows and incorporate a trowel in one hand and a horticultural catalogue, with a cover depicting a perennial elephantiasis in a state of violent hemorrhage, in the other. Then they'd have shown the real All-America huntress as she really is—the greatest, most persistent stalker of all time.

Any man (married) who has one of these Dianas in his home will agree with me. Especially if he has a car. Especially if he has ever hoped to go out of a Sunday on a drive which might proceed two consecutive miles without darting into a greenhouse of some sort.

If any man knows this, I am that man. I love to motor. I mean I love to start the car and keep it going on the highway for at least a couple of miles without having to strike off at a tangent at some sudden hiss in my ear. "Oh, stop the car! There's a perennial place!" My drives have more spur tracks on them than all the railroads in the United States.

There is no doubt that perennials are the cause of this. And it isn't just perennials *as* perennials, either. I do not blame them altogether. (Privately, I think they are all weeds which have been promoted; perhaps outstanding weeds, but weeds for all that; weeds that have probably pushed themselves forward and worked their way into gardens when people weren't looking.) No, the perennials themselves aren't to blame. But it is the incessant search for a bigger, rarer, and far different perennial that has caused our present descendant of old Diana to be the pest she is, if I may be allowed to call her names. (Privately, speaking of pests, she has caused *me* far more distress than the Japanese beetle. But then, I have never been married to a Japanese beetle, so perhaps my viewpoint is warped a bit.)

Once we roamed about, making big, uninterrupted arcs all over the map. Life was simple then. But my wife was bitten by the perennial bug.

We would be skimming along the road without a thought when, right out of a clear sky, would come one of these roadside signs. And then the cry, "Stop! There's a perennial place. I must go in and see if they have any violas."

"But you *have* a lot of violas," I would say in protest. "The garden fairly squeaks with them now."

"Not apricot violas," she would counter, somehow conveying the impression that only a half-wit, and a low-grade one at that, would speak thus out of turn. (Privately, I would like to say that I have traveled more miles for half-grown apricot violas than Byrd has after his various poles. To date, he has two poles and we have six apricot violas.)

And then we would go in the place and a man would come out from behind a pile of flower pots and heaps of dirt and greet us. They are a grubby lot, perennial growers. Unkempt and generally mossy in places, like an old-fashioned briar rose. But the Lady fawns upon them. She travels mile after mile

with them over horrible stubble, pointing at various bits of tufty flora (no doubt perennials in the egg, so to speak) and talking in low, tense tones.

I sit in the car and munch cigars and wish I had married a lady who only collected postage stamps (or even not married any lady at all). Two or three hours later they return (I am usually asleep from exhaustion by then), bearing the fruit of the hunt. It is never large in amount. But what the bag lacks in girth and volume, it makes up in rarity.

She holds it up for me to look at—and I tell you the dear face registers triumph. At last, I learn, the long-sought-for and almost extinct double-fringed golden doofalerium is hers! It has taken five years to run it down but now that particular hunt is over. The vacant space in the garden (if any) is now filled. (Privately, if we get two more perennials the garage will have to come down.)

I look at it. My heart is cold, but I try to be sociable and dig up a suitable gleam in my eye. It is terribly hard to get a decent gleam (I mean a real lovely gleam and not a glare) in your eye when all that fills it is a grubby tuft of something which may have a blossom on it sometime.

"Just fancy!" I say to her. "What a triumph!"

"I'll say it is," she says. "I've been after it for years."

"What is it?" I ask. "Are you holding it right side up?"

"A genuine double-fringed golden doofalerium! Think of that!"

"Great!" I chirp. "And now I suppose your garden is complete."

She looks at me as if I had suggested we both die at sunset. To suggest completeness to the rabid perennial huntress is about the worst thing you can do. A perennial garden is never complete. When Gabriel blows his trump, the last ones to be gathered in will be a large delegation of women armed with trowels seeking a place in which to plant a precious herb.

There is one great difference between old Diana (I hope she will forgive me for calling her old, but she's got to face the fact that she's pretty well along in years now) and her followers of the present, and that is the ultimate location of the prey after it is caught. When old Di bagged a wild boar or deer, it was cooked and eaten. The prey stayed put.

But now? Well, if I might be allowed to make a suggestion, I would recommend mounting all perennials on casters. Then they could be moved about with no fuss and save a lot of digging. As it is now the perennial is constantly on the move. Here to-day, somewhere else to-morrow. To my certain knowledge we have one malignant-looking exhibit called Snow On The Mountain (privately, I think it is milkweed of a haughty sort) which has been moved seventeen different times!

I ask about these re-locations but as yet I haven't learned much; they've just got to be moved. In fact, sometimes I think the Lady is trying to make our perennials think they are annuals. It must be dreadfully upsetting to them. They must feel they are traveling perennials.

I do not think I shall ever want to be pursued, and pursued avidly, by women. Some men like it, no doubt, but I'm pretty sure I wouldn't like it. But if I ever did go in heavily for wanting to be pursued—and how!—by the fair sex, I would not become a matinee idol or crooning radio lover. All I would do would be to set out a few acres of grubby looking perennials, hang out a sign, and sit down in the sunny warmth of the greenhouse door. And no slickem on my hair, either!

HARRY IRVING SHUMWAY

The decoration of the Macomber house by Nancy McClelland, Inc., is particularly happy inasmuch as everything was selected and so arranged as to make each room, though small, appear comfortably spacious. The living room depends on peach-pink walls and a plum-colored rug for much of its charm. A Louis XV pastel hangs above the blue marbleized mantel. Deep blue chintz curtains the French doors, and plum-colored cut velvet is on the Louis XV armchairs



A LITTLE HOUSE OF RARE TASTE

The residence of H. Francis Macomber, Esq., in Garden City, L. I.

Photographs by MATTIE EDWARDS HEWITT



An English mirror individualizes this dressing table, which is draped in striped taffeta. The blue cut velvet of the Louis XV side chair and the Directoire screen of wallpaper, in tones of ashes of rose, blue, and white, interrupt the tedium of straight lines and plain color



White painted walls are contrasted with a wallpaper design of red poppies in the red and white bedroom. Crossbar muslin edged with red rickrack braid drapes the Victorian dressing table and curtains the windows. The lamps are of white alabaster with white organdy shades

In the dining room (below) the Palais Royal wallpaper, with Directoire design in scenics upon a deep blue background, gives an impression of width to the room. The ceiling and the chenille rug are willow green; white satin window draperies are finished with blue and white fringe. The sideboard and gilt mirror above it are Louis XVI, the antique pedestal table of Sheraton design





Red chintz, figured in brown, white, and green, forms the valance and curtains of the antique mahogany bed in the master's bedroom; the red and white crocheted bedspread was made by the wife of the first American governor of Virginia. The green of the ivy wallpaper matches the rug

The guest room below shows Directoire tendencies, as is indicated by the blue, yellow, and rose striped taffeta that is draped over the painted bed. Powder blue walls, a mulberry rug, and embroidered cream net curtains draped over pink silk at the windows complete a colorful bedroom



PORTRAIT

With designs by

TILES

Ella Ström-Grainger



Tiles, since time immemorial, have played a useful and artistic rôle in the house. These new tiles were designed by Mrs. Percy Grainger, wife of the famous pianist. This tile, "The Turkist Lady," and others were shown at an exhibition at the Ferargil Galleries in New York



"La dame aux cœurs brisés" is one of a series of medieval tiles, which can be very successfully used in either wood or plaster in house decoration



In the portrait tiles the artist had the unique idea of limning a symbolic impression of the sitter's personality rather than of creating an exact likeness



The tiles are created by drawing on glazed white china in lines of color instead of in color blocks or areas. "Child" shows this method

"Sylvia," another tile showing clearly, in its fine and most delicate application of texture and color, the line method which the artist learned in England

A fantasy called "Après Tut-Ankh-Amen" is one of Mrs. Grainger's happiest designs. The tiles are intended primarily to be used as framed pictures





At Muncaster Castle, in Cumberland, England, the seat of Sir John Ramsden, Bart., Rhododendrons have been growing for the past forty or fifty years in a wonderful profusion. They are shown above planted with azaleas at the edge of a shady glade

A PAGEANT OF RHODODENDRONS

The lushness of spring in an English garden

by **LADY ANKARET-HOWARD**

IN NORTH AMERICA there are only seventeen indigenous species of Rhododendrons while Europe has but four, with two in the Arctic Zone. The real home of the Rhododendron is in Central and Eastern Asia, where the number of named species has already reached almost a thousand and more varieties are being discovered every day.

The center of the Rhododendron country is a high tableland where Thibet, China, Upper Burma, and Assam meet, and from which deep mountain gorges carry the great rivers of Thibet down to the sea. For hundreds of years the seeds of Rhododendrons have been carried down these rivers and been cast up, and have taken root in new mountain ranges where the conditions are as different as possible from their original home, and where those different conditions, added to the crossing of the species, have given birth to the hundreds of new varieties that are being discovered to-day.

Thibetan Rhododendrons are easily divided into four categories—tropical, forest, scrub, and alpine. The forest Rhododen-

dron grows at the lowest altitude, if you discount the tropical varieties which can never be introduced into Europe or America. The average height at which it grows is from seven to ten thousand feet, while the scrub and alpine varieties are to be found respectively over ten and eleven thousand feet. The amazing thing about Rhododendrons is that they have been grown at least in England with success at only a few hundred feet above sea level.

At Muncaster Castle in Cumberland, the seat of Sir John Ramsden, Bart., where the illustrations accompanying this article were made, Rhododendrons have been growing now for forty or fifty years in a wonderful profusion. The valley where they are planted runs up from the sea to the Scafell range of mountains—the highest in England, with an altitude of about three thousand feet—but the Rhododendrons grow at the lower end of the valley, in woods that are only a few hundred



Rhododendrons do particularly well in sparsely planted woodland. At the left above is R. gauntlettii, with blossoms faintly tinged with pink; to the right of it is Countess Fitzwilliam, with dark bee markings



Particularly good are the Kewense hybrids, those large-flowering varieties with waxen looking bells arranged in loose trusses that give such splashes of clear color against the dark green evergreen leaves

feet above the sea. Recently a new planting has been made, practically at sea level, of *R. auriculatum* crossed with *R. spooneri* and *R. decorum*, the sweet-scented *Rhododendron* discovered by Père David and one of the most widely distributed of all the Chinese varieties.

They have the peaty soil there which is essential to their well-being, the partial shade of sparse woodlands and clearings, and the annual dressing of fallen leaves which is the manure they require. An amazing variety of *Rhododendrons* grow there. The old garden hybrids reach a height of thirty feet and make banks of color when they are in blossom, and the rest of the year the plants are a smooth table-top of shiny green that lines both sides of the drive and below the terrace slope steeply to a glen where bamboos drip over the brook. Fields of the mollis *Azaleas* grow, too, on this bank, and higher up the Japanese garden varieties, *hinomayo* and *hinodegiri*, low-growing *azaleas*, make a carpet of the loveliest pale pink when they are out.

The unusual looking *R. cinnarinum roylei* grows here, its tubular bronze flowers looking as if they were modeled from waxed parchment, and the alpine varieties, *appodectum* and *decroanthum*; so do the most graceful of all the *Rhododendron* family, *R. loderi*, *R. fortunei*, and the Kewense hybrids, large-flowering varieties with waxen looking bells arranged in loose trusses; the scarlet *R. thomsoni*, handsomest of all the *Rhododendrons*, grows here with its multitude of crosses, and the lovely sulphur-yellow *R. campylocarpum* and paler yellow *R. lutescens*, found originally by Père David in Szechuan. Grown in a mass, their bloom is lovely, appearing early in April or even at the end of March, before one's eyes have been dazzled with the May and June blaze of color.



*A beautiful specimen of *R. aucklandi* is about forty years old and nearly thirty feet high. It reaches its height of bloom in late May and June, its deep rose flowers becoming almost white when fully expanded*

Even before *R. lutescens* makes an appearance, Rhododendrons are coming into flower. The brilliant pink *R. nobleanum* is out in January, or February at the latest; the heads are small, but in a mild year the trees are literally covered with blossoms even when snow is lying on the ground. The caucasicum hybrid, Christmas Cheer, is well named; and soon after comes *R. barbatum*, a type with lovely tapering leaves, heart shaped at the base, whose tight trusses are made up of from fourteen to seventeen flowers of a brilliant crimson. In March, *R. praecox* flowers, a lovely mauve cross between *R. ciliatum* and *R. dauricum*, azalea-like in its growth and semi-deciduous.

I think that these early-flowering Azaleas, which blossom when the leaves are only just beginning to show, are perhaps the loveliest of all: *R. mucronulatum*, from Korea; *R. vaseyi*; and *R. nudiflorum*, a native of South Carolina and Tennessee—to see one of these varieties in blossom is like watching a flight of some hundreds of butterflies alighting on the bare brown branches of winter. The drawback to all these varieties, of course, is that they are liable to be caught by frost.

For nearly seven months the pageant of Rhododendron bloom goes on, beginning with the deciduous kinds, that are really Azaleas but are now being classified as Rhododendrons, and reaching its height in late May and early June with brilliant varieties like *R. aucklandi*, *roseum superbum*, *Glory of Penjerrick*, *gauntletti*, *Coombe Royal*, *Van Nes's King George*, *Cornish Cross*, *Glory of Leonardslee*, and many others. Last of all come the pale, sweet-scented Rhododendrons—*R. decorum* and its crosses with *R. kirki* and *R. discolor*; they have a faint, rather languid air as if they had stayed out too late and found that the ball was over and the other revellers gone home. All the same, one is grateful for them.



**R. Loderi*, a white Rhododendron, is also at home at Muncaster Castle where it has the peaty soil so essential for its vigorous growth and fine flowering as well as the partial shade of partly cleared woodlands*



A DRYAD OF THE EVERGREENS

GEORGE J. LOBER,
Sculptor

When the Spring has dipped
her foot,
Like a bather, in the air,
And the ripples warm the root
Till the little flowers dare,
There is promise she will grow
Sweeter than the Springs of
old.
Fairer than was ever told.

—Harrison S. Morris



In Hawaii, as in all tropical climates, the vegetation is luxurious and vividly colored. Flowers, shrubs, vines, and palm trees strive to outdo each other. The Lester McCoy residence in Honolulu (Hardie Phillip, architect) is sheltered from the sun by palms

GARDENS IN HAWAII

Where Nature plays the prodigal

The white walls of this small enclosure seem to hold back the exuberance of the "green things growing." Vines add their greenness and cast their delicate shadows everywhere



by **HELEN MORGENTHAU FOX**

IN THE Hawaiian Islands there is a very mixed population; one finds Hawaiians, American descendants of English settlers, Portuguese, Chinese, Japanese, and people from many of the Pacific islands. Each group brings its traditions into the country and, in spite of rapid Americanization, their ways of building and planting permeate the architecture and gardening. Many of the residents are descendants of the New England missionaries or whalers who came to the Islands in the twenties and thirties of the last century. Some of them have built houses like the Colonial homes of their ancestors in Maine and Massachusetts, and in their gardens they show a fondness for the pale pinks and blues so attractive in the cool northern light of New England gardens. Practically all the paid gardeners are Japanese and they

have introduced their own way of laying stones and placing shrubs in the gardens where they work.

Besides these two factors influencing Hawaiian gardens, there is a third—namely, the cool and shady plantings of bananas, mangoes, and papaya trees surrounding the one-storied cabins with sloping grass roofs of the native Hawaiians. These cabins are so perfectly suited to the climate that they are adapted for more pretentious residences and the roof lines are copied in tile.

To suit the climate, which is always warm and at times very hot with frequent rains, a certain type of house and garden has been evolved. This is the low house with wide doors and windows and the scantiest of partitions between the rooms so that the breezes can blow through unimpeded. In many Hawaiian homes the garden is brought right into the house by means of green foliage plants that climb up the front steps, and ferns that drip from baskets swinging from the roof of the porch. These homes are open on all sides to the lush green



garden, which is shaded with leafy trees and bordered by the street or the road.

Appropriate to the climate and well planned is the garden in Honolulu at the former home of Queen Liliuokalani—Washington Place—now the official residence of the governor of the territory. The gardens have recently been done over by the present Governor, Laurence Judd, with the assistance of Mrs. Katherine Richards. Mrs. Judd said, "Before the grounds were done over the front yard, now a pleasant green lawn, was one big parking space of earth, and where the trees grew they were as thick as a jungle." Many of the trees had been planted during the reigns of kings and queens and there was so much sentiment connected with them that they had not been thinned out. Now the trees have been cut out where it was necessary and the front lawn has been graded and seeded.

The house is a rambling white Colonial building with broad doors and long French windows opening onto wide verandas with polished floors. It is set back from the street, and the palms, mangoes, and *ku-kui* trees which shade it, and the ferns at its base give it local character.

The driveway is at the extreme right of the property so as not to cut into the lawn, and the entrance walk, paved with brick, leads straight from the street to the front door. It is bordered with dwarf red and yellow foliage plants called joy-weed (*Alternanthera versicolor*), a gay version of a dwarf box border. To the left beyond the lawn is a grassy green circle surrounded by shrubs and trees, its entrance guarded by two tall palm trees. This space is for the Governor's garden parties.

Back of the main house are two smaller dwellings, one for the Japanese and one for the Hawaiian servants. The Japanese house has *shojis* instead of windows, and is built exactly like a house in Nippon. In front of the Hawaiian house swing two hoops from which hang a kind of Spanish moss which the Hawaiians think keeps away evil spirits. At the very rear of the property is a tennis court where the children and the elders can exercise and entertain their friends.

On the porch, set around the front door, are pots of various shapes and lovely soft colors. Instead of being filled with the usual hydrangeas or geraniums, several kinds of taro and

In Hawaii, vines grow everywhere—about tree trunks, porch pillars, and hang in green loveliness from the very roof. As outdoor living is a feature of tropical climates, and house terraces and patios are filled with all kinds of plants, the lush greenness of the garden thus becomes a part of one's daily life

anthuriums, in shades of pink from palest blush to scarlet, grow in them. The taro is to the Hawaiian what the potato is to the Irish. They pound its roots to a gray sticky pulp which they call *poi*, and then eat it with their fingers. The leaves of the taro, however, resemble huge floppy spears and are handsome and decorative, which can hardly be said of the potato.

Next to the house is a square brick-paved terrace enclosed on three sides. It is bordered by a low brick wall in the piers of which are concealed lights, soft and romantic, for evening parties. At one side of this patio-terrace is a fountain; the water issues from the mouth of a Chinese porcelain fish and falls into an earthenware tub. This was once used as a bath tub but has been promoted and now, filled with water-hyacinth (*Eichhornia speciosa*), it furnishes the central feature of the little enclosure. Groups of pots stand in the corners, some raised on pottery barrels with the others at their feet. They are filled with begonias, crown of thorn (*Euphorbia splendens*) with bright scarlet flowers, taro (*Alocasia*), and bamboo.

For hedges at Washington Place hibiscus is used, which is the territorial flower of Hawaii. It comes in shades of apricot, pink, yellow, scarlet, and white. The flower, when picked, stays fresh without water all day and is the favorite blossom to place in one's dusky hair. Many amateur gardeners cross-pollinate their hibiscus and have their own varieties and special shades of color. Besides hibiscus, hedges are planted with ginger, a plant with long lily-like leaves and waxy pinkish flowers. Panax (*Nothopanax guilfoylei*) makes a tall narrow hedge a little reminiscent of the classic French hornbeam. Ti (*Corydalis terminalis*) is a popular plant for hedges and the back of the border. Mrs. Frear, in (Continued on page 76)



FOLLOWING THE ENGLISH TRADITION

*The residence of Mrs. Harriet Hooper
at Bedford Village, N. Y.*

Photographs by AMEMYA

Little Cassiobury was brought over in shipments from Cassiobury Park, seat of the late Earl of Essex in Hertfordshire, England. Its entrance hall, whose oak floor is black with age, is paneled in old English pine with feather cornice and Chinese painted silk insets of gray-green with mauve, blue, and cream flowers

The drawing room—a lovely old pine room with overmantel by Pannini—has hangings of sunny yellow and parchment-colored glass curtains. The floor is black and the carpet plum. Fine pieces of eighteenth century mahogany and walnut serve to set off the rare apple-green Worcester china in the cabinet





Little Cassiobury, the residence of Mrs. Harriet Hooper, enjoys a commanding site with a wide view over the wooded hills and valleys of lovely Westchester County. The rosy bricks of which it is built came from its namesake in England, as did also the bunches of black iron grapes which hold back the shutters. The dining room (at left) has walls of parchment color and rug of plum





A graceful stairway with black treads against parchment walls has a small ivory plaque set in the newel post of its black hand-rail. The window hangings are of dusty gold with glass curtains of parchment colored voile. The window in the curved wall is hung with flowered amethyst material traced in gold and silver threads



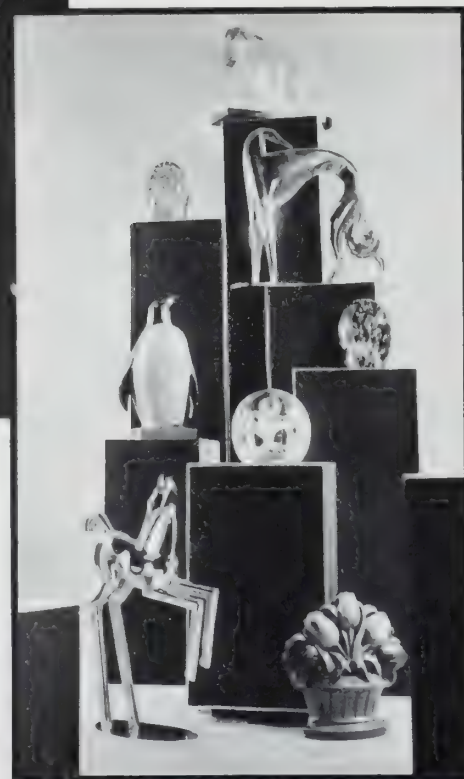
Perhaps the most charming room of the Hooper residence is the oval library, also paneled in old English pine, with rug of dark plum. The hangings are of yellow chintz with baskets holding sprays of blue delphinium and mauve poppies in a lovely pattern. An eighteenth-century portrait of Mrs. Pepworth, after Lawrence, forms the overmantel. The chandelier is of very beautiful Waterford glass





Doorstops, if well chosen, contribute chic to a room. Those shown on this page range from the very low-priced to valuable antiques, and include the "settled" type and those that can be easily picked up and moved

The solid rubber Scottie is from Wanamaker, New York, as also the three Chinese bronzes—cat, dragon, and fat puppy—and the inexpensive green dolphin; glass oval antique, one of three from Ginsburg & Levy. Punch's head from W. F. Cooper; brass fox head and Sicilian cart fragment, The Little Gallery. Below, top, crystal dog, Saks-Fifth Avenue; chromium borzoi and colt, Rena Rosenthal; penguin and tulips, hand-painted iron, Taylor Cook; glass antique enclosing lilies, McKearin's



THRESHOLD GUARDS

Doorstops of smart design

Photographs by VICTOR KEPPLER



The passionate devotion to Nature in Japanese gardens is everywhere apparent. All gardeners aim to capture as much as possible of her mystery and charm. The garden above nestles at the foot of a miniature Fuji-San

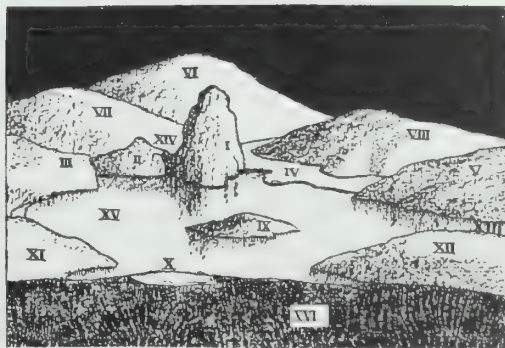
GARDENS OF JAPAN

Symbolism the keynote of their design

Sketches from "The Gardens of Japan," by Jiro Harada. The Studio, Inc., publishers

by **SARAH M. LOCKWOOD**

The essentials for planting the landscape type of Japanese garden are: I. Guardian stone; II. Small hill for cascade; III. Side mountain; IV. Sand-blown beach; V. Near mountain; VI. Distant mountain; VII. Middle mountain; VIII. Mountain spur; IX. Central island; X. Worshipping stone; XI. Master's island; XII. Guest's island; XIII. Lake outlet; XIV. Cascade mouth; XV. Lake; XVI. Broad beach



ONE of the sad facts about life on this interesting old globe is that there is so much to know and we don't know it. An arresting example of this is what we don't know about Japanese gardens. Even those of us who love gardens and have made a study of them are often hazy when it comes to knowing what the Oriental means by his. We sense a certain intangible perfection, a tantalizing suggestion of mysteries hidden beneath an appearance of casual grace, but somehow the real meaning of the Japanese garden escapes us. It speaks a language we do not understand.

It is not surprising that we should feel this because, as a matter of fact, that is exactly what the Japanese garden does do. It is the expression of a people of ancient culture whose philosophy of life is totally different from our own. Before we can hope to enjoy the Japanese garden we must learn something of the impulses that created it. We must erase from our minds what the garden means to us, and try to imagine what his garden means to the Japanese.

With us the garden is objective. It is a place set apart into which we go to enjoy the variety and abundance of bloom, to be ravished by colors and perfume. We love it dearly. We work like a dog over it. We worry about pests and diseases and soils. In some ways we are more intimate with our garden than the Japanese is with his but, nevertheless, the lovely retreat remains outside of ourselves, something that we possess simply to satisfy our sense of objective decorative beauty.



The true Japanese garden is an interpretation of the individual; there is not a stepping stone, waterfall, vista, or tree in it but has its symbolism. The "cha-seki" (tea house) in this garden is reached by the "path to self-illumination"

In Japan the garden springs from a totally different impulse. It is an interpretation of the spirit of the individual, a picture of his thoughts. And it is planned to re-create or inspire similar thoughts or moods in the beholder. Beauty, of course, there must be, but it is an inevitable result and not, as it is with us, the entire objective. With the Japanese not one tiny stepping stone is placed without definite spiritual significance behind it. Every waterfall, every vista, every blooming tree is a natural symbol used to catch the eye of the imagination.

In every Japanese garden of any size there is a tiny tea house called the "cha-seki," hidden in a secluded spot and reached by following the "path to self-illumination." It is in this little house that the sacred tea ceremony takes place, and the greatest honor that can be shown a guest is to invite him to it. In one ancient garden in Japan the view on the way to the cha-seki has been obstructed by a grove of trees. It is only when the guest, sensible of the honor that has been bestowed upon him, stoops to wash his hands and rinse his mouth at the stone water basin before entering the cha-seki that he is arrested by an unexpected glimpse of the illimitable sea, "a glimpse of Infinity, thus suddenly revealing the relation of the dipperful of water lifted from the basin to the vast expanse of the sea—and of himself to the Universe." Another less subtle example of symbolism is seen in stones laid across a lake between an island and the main land to suggest the flight of a tiger with her three

cubs. One can plainly see where one of the little fellows lagged behind! Stones are sometimes laid to represent the flight of wild geese, and so on.

It is obvious, from even these brief examples, that there is literally no end to the significance that can be packed into a Japanese garden when natural materials—rocks, water, the shape of the land, trees, shrubs, and sand—are imbued with inner meaning, and where inspiration for their use may be drawn from an ancient culture rich in tradition. It is the subtlety of these arrangements, not their resulting beauty, that is the concern of the gardener and the test of his ability.

Gardening in Japan is definitely an art and has been for centuries. Most of the gardens of to-day are developed according to certain schools or theories laid down by the old masters, usually philosophers or priests, who sought, through the medium of garden symbolism, to mold religious thought. These influences varied through the centuries and the gardens varied with them, but it was the Zen sect of Buddhism, beginning in the fourteenth century and most profoundly affecting all branches of art, whose influence to-day still largely determines the character of the Japanese garden.

The sect expressed itself through "cha-no-yu, a cult founded on the admiration of the beautiful in the every-day facts of life." It infused into everything a "shibumi," meaning "a refined taste hidden beneath a commonplace appearance only to be appreciated by the cultured." Under this influence Japanese art developed a subtlety almost too abstract for the Occidental mind to follow and it is nowhere better illustrated than in the garden. This preoccupation with shibumi explains the almost too-careful appearance of natural grace; it is the reason why there are no forced masses of bloom in a Japanese garden, no arbitrary planting merely to please the eye. The effort is always toward a natural landscape so arranged that its beauty unfolds with the changing seasons. It is planned to be lovely as Nature is lovely, and to bring with it the same commonplace but profoundly significant suggestions.

The natural effect of the Japanese garden is not left to Nature, however. There

Another type of Japanese art is the flat garden. Use: I. Guardian stone; II. Hill stone; III. Moon shadow stone; IV. Worshipping stone; V. Cave stone; VI. Garden well; VII. Solitude stone; VIII. Pedestal stone; IX. Label stones; X. Stone of two deities; XI. Stone of honor



is nothing haphazard about it. Superficially, it is the most artificial of gardens, for every detail is the result of cold scientific study based upon fixed rules. Just as the stunted tree is forced by scientific artfulness to grow into the perfect replica of some giant of the forest, so the landscape garden is cajoled into a perfect likeness of mountains and rushing torrents. To this end certain principles as to perspective, mass, relative height, and so on, are employed with mathematical exactness. There are, for instance, at least ten recognized ways to make a waterfall, which include glide falling, in which the water glides over a smooth rock; thread falling, in tiny streams; linen falling, in a thin transparent sheet; uneven falling, more to one side than the other; detached falling, leaping free of the surface; repeated falling, from varying heights; all of them not only beautiful but deliberately calculated to stimulate a definite train of thought. The same careful study is given to the shapes of the lakes and hills and islands. One of the many rules is that from no point in the garden should the whole of the lake be seen, else nothing would be left to the imagination.

Trees and shrubs come in for the same deep consideration. A beautifully shaped pine, symbol of longevity, is often used to centralize the whole garden. Another tree, a maple perhaps, is placed in front of the waterfall to catch the spray; at the back of a pool for its reflection in the water; to partially conceal a bridge; or before a stone lantern so that the light may be seen through the branches. A tree in bloom is more suggestive when seen at a distance against a green background. Big leafed trees, placed near the house, will bring the music of pattering drops to listening ears. Certain trees are chosen for their delicate blossoms, others for the tint of the leaves in autumn or the tiny berries when the leaves are gone. Some trees are loveliest in winter when their branches are bare against the snow. All of these values are carefully balanced against each other for continuous effect, not only upon the eye but upon the spirit.

The shapes of the bridges, the course of the paths, the size and grouping of the stepping stones, the very variation of the



To make a successful hill garden use: I. Guardian stone; II. Cliff stone; III., IV. Cascade stones; V. Water tray stones; VI. A low rounded hill; VII. Bridge-edge stone; VIII. Seat of honor stone; IX. Perfect view stone; X. Worshipping stone; XI. Cave stone; XII. Moon shadow stone; XIII, XIV. Stone lanterns. XV. Waiting stone

markings upon sand with a rake, all contribute to the symbolism that the gardener is endeavoring to create. And yet the effect must be natural, apparently spontaneous. There are no artificial color contrasts or arbitrary straight lines or geometrical plots, such as so often mar our own gardens. Nature is the guide to whose counsel the Japanese gardener listens with reverence and eagerness. He is obedient to her laws and whims. His whole ambition—to which he will cheerfully devote his lifetime—is to capture in his garden as much as he can of her mystery and beauty.

This passionate devotion to Nature is apparent everywhere in Japan, not only in the great gardens but in the lesser ones—even in those delicious tiny green spots no more than nine feet square that are found tucked away around shops or restaurants or humble homes. We will see the “distancing pine,” the “worshipping stone,” the “pool to catch the moonbeams,” the moss-covered stone lantern with the cherry branch above it. Sometimes the effect of natural landscape in such restricted corners is extraordinary. No matter how humble the little garden may be, its message to the spirit is always there.

The Japanese lives for and in his garden. His house is always wide open to it. It is as much a part of his dwelling as the walls themselves. And when at night he is forced to close the paper screens of his house upon its mystic charm, he still hears its fingers tapping on his roof.

Deep consideration is given in Japanese gardens to the size, shape, and foliage of trees and shrubs; to the placing of bridges, paths, and stepping stones—everything must contribute to the symbolism that the artist aims to create





The tendency of the day is to conceal the ubiquitous radio as much as possible. It may be hidden in the top drawer of a Directoire bureau, as sketched above; in the center drawer of an Early American maple desk, as at right; and in the upper part of a modern chest of drawers and bookcase of thuya wood



TIME was when the radio was taken very seriously. It was a scientific invention not for entertainment but for the more sober purposes of communication—for utterances of oratorical persons in high places, for signals in time of distress on sea or land, for news. But radio has moved. It has moved into the apartment and the house, and what was matter for awe and astonishment and careful handling has become the familiar of every member of the household from grandparents to children, including débutante and cook.

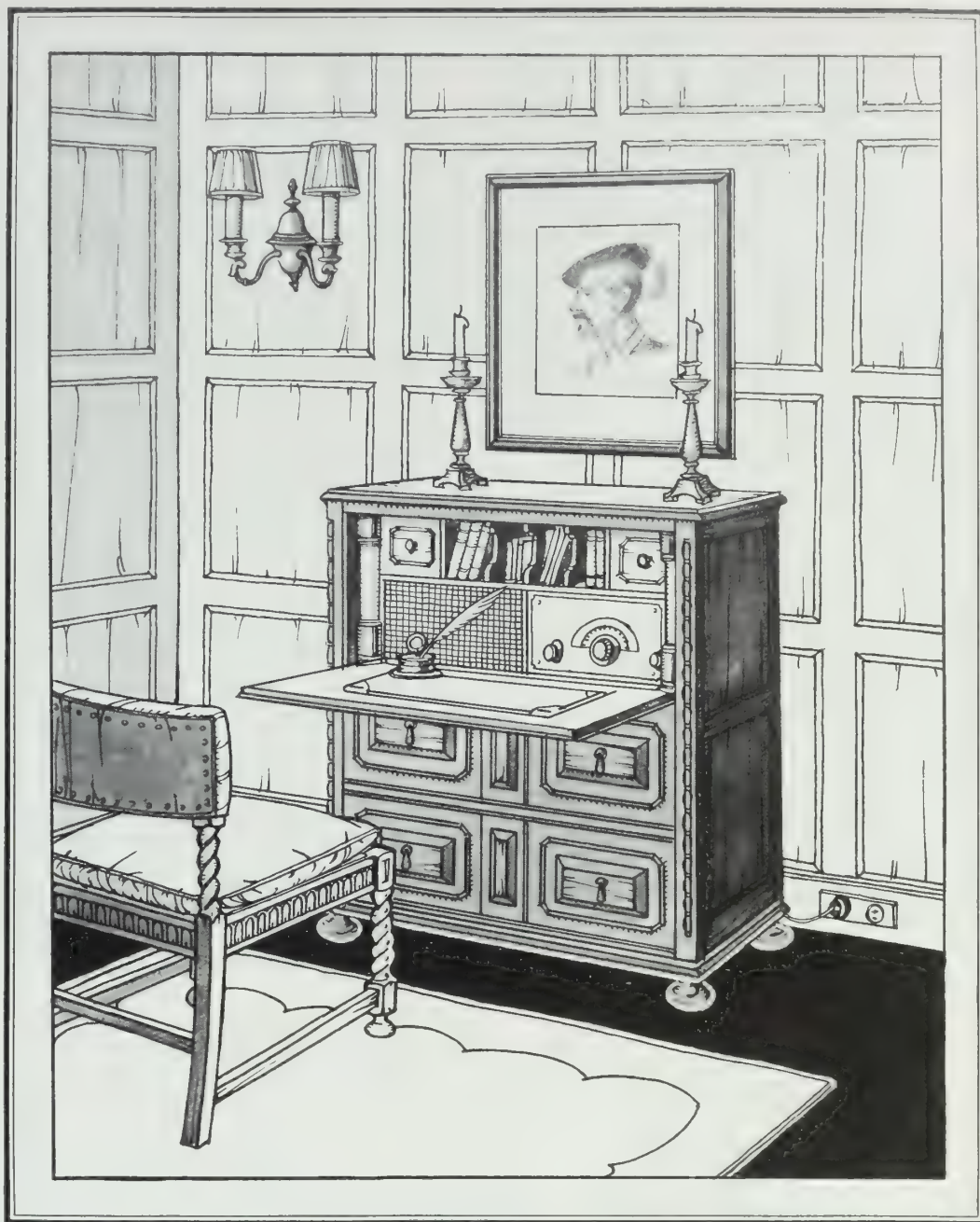
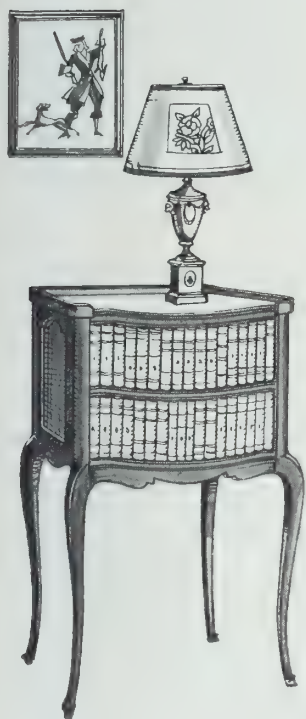
Country dwellers, more dependent upon the mechanisms of communication than are those who live within reach of theaters, churches, and night clubs, hail with especial satisfaction the new trend in radio offerings. And those to whom home means a large estate are installing not one but several instruments in the various parts of the residence.

This does not mean that one master instrument and the privilege of plugging in from other parts of the house will

RETICENT RADIOS

*Hiding them in
the furniture*

Sketches by LAWRENCE GARCIA



Behind the rows of books in the beechwood table at the left lurks the radio, the "books" being really doors that conceal the dials; above, it is in the upper part of a Jacobean oak desk; right, below, a Louis XV radio and phonograph cabinet of rosewood has two large drawers below the concealed mechanism

serve the purpose. Not at all. For what is one man's anthem is another's anathema; what pleases the children is apt to goad Father to violence; what appeals to the servants' parlor may not be agreeable at the same time in the front of the house. Therefore it is necessary to provide two, three, four, or even more, master instruments for listening in from the several parts of the country estate.

There must, of course, be a radio in the music room, in a dignified cabinet harmonizing with the period furnishings of that room. But there must also be one for the children, preferably in the nursery; there will surely be one in the basement game room, where casual dancing is likely to start at any hour of day or night; the guest room should include a tucked-away source of beguilement in desk, dressing table, or bedside table; and no well-ordered household will wish to do without a radio for the servants' quarters. As these apartments are all likely to be rather widely separated from each (Continued on page 78)





Even before the daffodils and tulips bloom in the garden in the spring, the tiny plants in the rockery (left) at Panfield burst forth in exuberant masses of soft, clear yellows, pinks, lavenders, and white

A charmingly informal effect is obtained by the apparently unstudied planting around the tiny pool. Water-loving plants about the edge droop in graceful abandon over the clear water



SPRING IN THE ROCK GARDEN

At Panfield, the estate of A. G. Milbank, Esq., at Huntington, L. I.

Photographs by HARRY G. HEALY and others

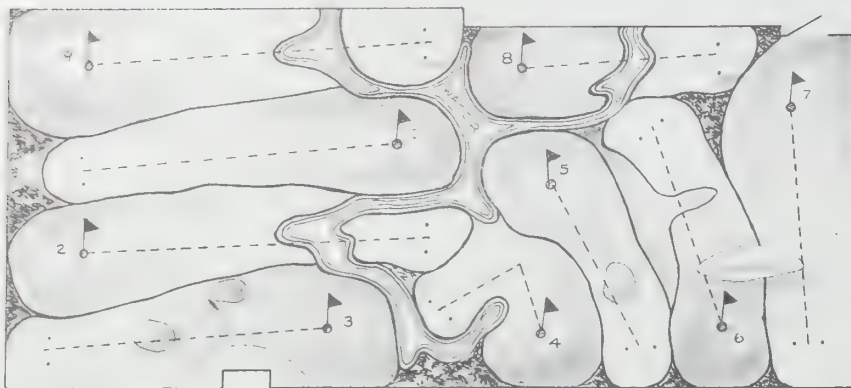
At left, candytuft, violas, goldentuft, azaleas, and thrift provide a colorful carpet on the gray rocks of the Milbank garden, with junipers and rock spray as accents of soft green

Petunias have been planted with success in the rock garden at Panfield, for they commence to blossom as the spring flowers fade and continue with clouds of color all summer. Their perfume is delightful



INDOOR GOLF

Illustrated and described by
SOL METZGER



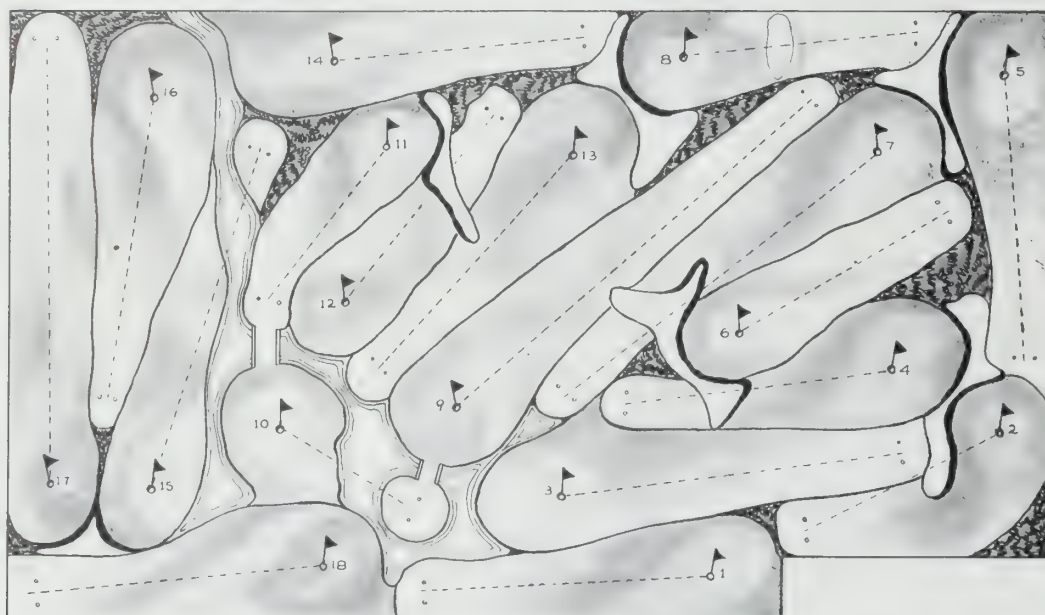
The indoor golf links in the Harvard Club, Cambridge, Mass., occupies a space 47 by 21 feet and is a nine-hole course. The diagrams shown herewith of these three indoor layouts give the direct course for par of each hole

THAT indoor golf has passed the experimental tests quite satisfactorily to establish itself permanently as a winter sport is a fact. The widespread installation of courses in athletic clubs, colleges, benevolent societies, moving-picture houses, and hotels, and the myriads built solely for commercial purposes by individuals, is the proof.

So closely do the many patents for a surface covering to resemble turf actually simulate grass that everyone who plays golf finds the indoor layout ideal for practicing with putter and mashie in stormy weather. A maker of golf clubs recently informed us that his firm was some 5,000 putters behind in filling orders, due to the tremendous demand for this stick, which he attributed to indoor golf.

The vast majority of indoor courses are delightful imitations of outdoor affairs, with their green stretches of springy turf, their small streams and ponds, their sand traps, and their painted walls that show in perspective the favorite holes of near-by links.

The cost of such courses varies with their size and trimmings. They range from nine to eighteen holes in length, and are placed in almost all sizes of rooms, as one may note by these sketches of the Yale Club, Harvard Club, and Chicago Athletic Club indoor links.



The members of the Chicago Athletic Club enjoy an extremely cleverly laid out eighteen-hole indoor course that occupies a space of 41 by 70 feet



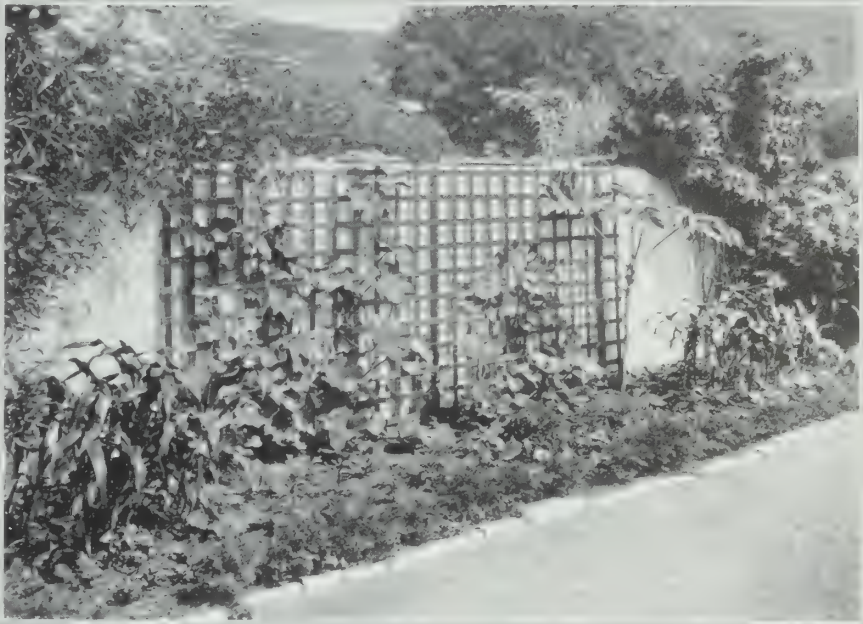
The eighteen-hole indoor course at the Yale Club in New Haven, Conn., is spread over a space 87 by 46 feet. Such courses are ideal practice grounds in bad weather

OVERSHADOWED by sternly utilitarian attributes, the latent floral beauty and fruit and foliage color of certain esteemed epicurean tidbits are just casually passed by. Can't you picture your own garden, perhaps for the first time, deliberately displaying the fantastic beauty of the newly opened pumpkin flower—in an appropriate setting, of course—as a trellised vine supported against neighboring rows of young, delicately green cabbages—modern art brought into the garden? The accompanying photograph is evidence of what was accomplished at Palos Verdes, the suburban community near Los Angeles, California. A garden landscaped in vegetables justifies itself.

The background in this garden is a thick, whitewashed, stone wall seven feet high. The area is harmonized with the rest of the garden by the use of umbrella-like *Acacia saligna* at one end and *Bignonia capensis* at the other. Otherwise only vegetables are used in its creation.

The garden was planted in May. By August and early September, as it matured, it became a riotously colorful show place full of pleasant surprises. The area is formally designed to the extent that symmetry and balance are observed. The purple rondure of Chinese cabbage deepens into the purple of eggplant and shades off into the hues of the artichoke, into the whorls of yellow cluster tomatoes, vines laden with the yellow, red, white, and orange of Japanese cucumbers and acorn squashes, and pepper plants heavy with brilliant lacquer-red peppers.

CINDERELLAS OF THE GARDEN



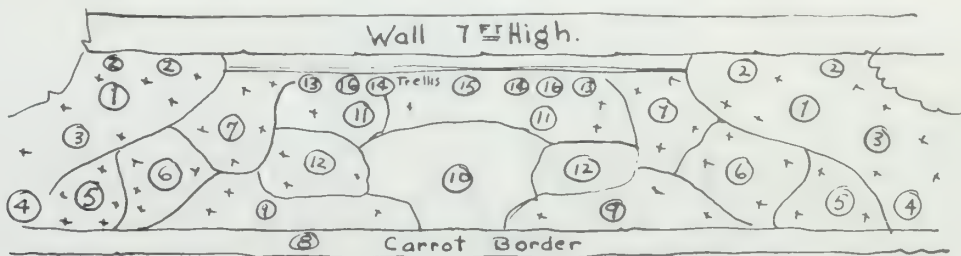
PHOTOGRAPH AND PLAN FROM MARTHA CANDLEY

LOCKWOOD TIERH, LANDSCAPE ARCHITECT

In this little California garden the lowly vegetables have met with well-deserved recognition. Planted in a row against a high white fence, they bear a riot of color in late summer and early fall—the purplish tints of eggplant and Chinese cabbage, the yellow, red, white, and orange of tomatoes, squash, Japanese cucumbers, and the bright lacquer-red of peppers—beauty combined with utility

A COLORFUL BORDER FOR AUGUST AND SEPTEMBER

PLANT MATERIAL	HEIGHT (feet)	COLOR	STRIKING INTEREST	USE IN PLAN
1. Corn	8	Yellow, blue, black, red, spotted	Color after husking ears on stalk	Background, height, and mass
2. Mammoth Russian Sunflower	9	Yellow, brown center	Large flowers	Accent in background
3. Scarlet-runner Bean	5	Red flower	Dainty pea-like flowers	Twining on corn stalks
4. Artichoke	5	Gray and purple	Buds and thistle-like flowers	Frame for bed
5. Celery	1	Bright yellow green	Foliage	Low facer in front of bed
6. Eggplant	2½	Blackish purple	Fruit	Filler
7. Roselle (<i>Hibiscus sabdariffa</i>)	3	Plum red	Buds	Filler
8. Carrots	1		Lacy green foliage	Border
9. Chinese Purple Cabbage	1	Deep purple	Color contrast	Bedding and ground cover
10. Lemon Cucumber	6	Yellow	Round yellow fruits	" " " "
11. Yellow Egg Tomatoes	1½	Yellow	Small egg-shaped tomatoes	" " " "
12. Bell and Chili Peppers	1½	Bright green and red	Peppers	" " " "
13. Chayote (<i>Sechium edulis</i>)	Vine	Bright green	An unusual looking vegetable used like summer squash	Propagated by planting one-half of fruit in ground stem down
14. Pipe Gourd	Vine	Yellow-gray	Peculiar fruit, hanging over wall	
15. Japanese Climbing Cucumber	Vine	Green and yellow	Prickly fruit hanging from trellis	
16. Turban or Acorn Squash	Vine	Green, red, white, orange	Most striking plant in garden. Shelves were built on trellis to carry their weight	Many matured on top of wall





GEORGE NICHOLS, ARCHITECT

There is undoubtedly no better way to invest money to-day than in real estate. A well-planned house of pleasing design, built of the best materials available and set in landscaped grounds, can always be disposed of without difficulty should a sudden emergency arise

GOOD COLLATERAL WHEN NEEDED

The country house as an investment

by **C. STANLEY TAYLOR**

FROM time to time, through the columns of COUNTRY LIFE, attention has been directed to the fact that houses, small or large, must at one time or another be considered as investments and collateral for loans. The following excerpts are taken from an article by the present author which appeared in COUNTRY LIFE in October, 1927:

"The business men of America are to-day paying the homebuilding bills. Whether these payments are made from salaries, profits, or unearned incomes, all represent an important component of the upbuilding and protection of individual estates. In view of this fact, it is strange indeed that in so many instances the very business man who pays the bills will make his homebuilding investment blindly and with not a tenth of the consideration which he would ordinarily give to the purchase of other types of securities. . . . Unfortunately, it is usually the estate of the original owner which suffers, or the owner himself if business reverses bring about an enforced sale of the property."

At the time of the above writing it was not realized that a great economic upheaval would shortly prove these statements in so drastic a fashion. One lesson the "crash" has taught us is that people who build houses often have to sell them, and that the wisest course of procedure when building a new home is to consider that one day it will have to be sold for some reason or another.

In studying the aftermath of the great reversal in fortune which has come to many, whether it has been downward or upward in its effect, no cross section is more interesting than the lives and fortunes of those who represent the readers of this publication. In the field of country homes several paradoxes have oc-

curred as fortunes were made or wiped out over night and remade and wiped out again as each series of lower levels in stock prices was reached.

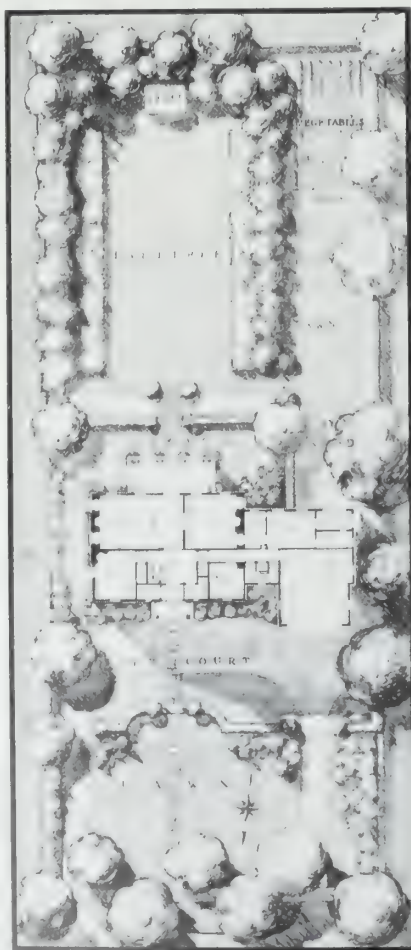
At the pinnacle of fortunes in 1929, it

seemed that everyone was buying or building a new home or planning to do so. There was in evidence a period of unsurpassed carelessness in making investments of all kinds, including new houses. It is a good thing, indeed, that many of the plans which were almost ready for construction never did eventuate.

At the same time there were under construction many homes developed on modest lines or a magnificent scale upon which work was stopped with surprising abruptness because the sources of pay-rolls had suddenly run dry. In the environs of our large cities one was reminded of the great partially constructed marble palaces which are to be seen to-day in the outskirts of Havana—abandoned entirely on that Black Day when sugar prices crashed, when a roaring panic stunned the city and the workmen never returned.

Fortunately, America is a nation of great economic resilience and its fortunes do not depend on one industry. So the half-built homes of our period of depression are not remaining as monuments of wealth expanded to a bursting point. After the first few weeks of bewilderment, construction was resumed again on these houses. New fortunes were made in this period and new houses were started. Many owners were in the pleasant position of being not seriously affected or of learning that the situation was not so bad after all, so they went on building.

One of the paradoxical situations which developed during this interesting period was that the building of fine homes in the first nine months of 1930 continued practically at the same rate as in the first nine months of 1929, when easy spending was at its height. In fact, the recorded figures on dwellings costing more than \$50,000 to build (Continued on page 74)



The E. M. Townsend house in Garden City, L. I. (shown at the top of the page), was placed in the center of the property, a broad lawn in front of it and flowers and vegetables to the rear

. . . The
elegance of
18th century
France finds
expression in
this patrician
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ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

INQUIRIES

I am enclosing a photograph of a label taken from a grandfather's clock made by Simon Willard. Can you tell me more of him and when he lived?—*Fred Swan.*

Simon Willard is perhaps the most famous of the three clock-making sons of Benjamin Willard. His brothers, Aaron and Benjamin, earned reputations for themselves but could not excel him.

Simon Willard was born in Grafton, Massachusetts, in 1753, and died in Boston at the ripe old age of ninety-five. The banjo clock for which he was so famous was but a small item of his business. He fashioned this style in 1801 as "an improved timepiece." In most instances the cases of the banjo clocks were exceedingly ornamental, with the glass of the shaft and lower section of the carcass painted in gay colors with floral patterns and scenes. The main sections of the case, usually gilded, were in rarer instances of natural wood, either mahogany or cherry. Surmounting the face was an acorn or ball and, in a few rare instances, an eagle.



In his grandfather clocks we find Willard following along the lines of the hooded top on either side with brass ornaments, usually balls. The faces were arched and often had the calendar attachments, and numbers painted on a white face embellished with colorful spandrels.

After moving to Grafton in 1788, Willard gave up the making of practically all styles of clocks except turret, gallery, church, and hall clocks, and devoted most of his time to repair work. His fame was so great, however, that in 1802 he was commissioned to make a clock for the United States Senate. This, unfortunately, was destroyed in 1814 when the British fired Washington. A turret clock for the University

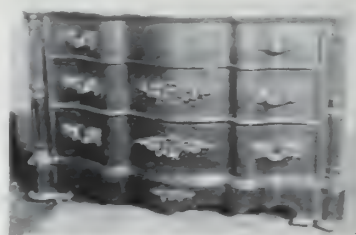
of Virginia, at Charlottesville, was a commission gained for him by Thomas Jefferson, who became his friend while he was in Washington. His workshop eventually passed into the hands of his son, Simon, Jr. I am showing the label from Mr. Swan's clock and quoting from it:

"At his Clock Dial in Roxbury street, manufactures every kind of Clock Work, such as large Clocks for Steeples, made in the best manner, and warranted, price with one dial, 500 dollars; with two dials, 600 dollars; with three dials, 700 dollars; with four dials, 900 dollars. Common eight day clocks with very elegant faces and mahogany cases, price from 50 to 60 dollars. Elegant eight day Time pieces, price 30 dollars. Time pieces which run 30 hours and warranted, price 10 dollars. Spring Clocks of all kinds, price from 50 to 60 dollars. Clocks that will run one year with one winding up, with very elegant cases, price 100 dollars.

"Time pieces for Astronomical purposes price 70 dollars. Time pieces for meeting houses to place before the gallery, with neat enamelled dials, price 55 dollars. Chime clocks that will play 6 tunes price 120 dollars. . . ."

Can you tell me the age and value of the furniture shown in the enclosed snapshot? It is made of black walnut.—*Mrs. Horatio Burns.*

This furniture was made around the time of the Civil War and is usually characterized by excellency of woods and workmanship. While not old enough to be classed as antique, it will have a value for collectors of the future.



SHOP TALK

Chess lovers, as well as seekers of unusual antiques, will be amply repaid by a visit to the shop of Richard W. Lehne, for to his superb and well-known collections has recently been added one of the most intriguing chess sets which has ever appeared on the scene. This particular group of pieces has an unusually interesting history, a perhaps unique conception, and is noteworthy as well for its execution.

A rather large and somewhat crudely made oak box contains the set. When opened, it displays the board and in small individual compartments beneath the hinged halves of the board lie the chess men. You will rhapsodize over them as much as we did. Down through the years makers seem to have vied with one another to weave into this fascinating ancient game a glamor of

personality in the design of the various figures, but I doubt if anyone has surpassed the maker of this set—who, by the way, has modestly signed his name in sterling silver on the box.

Half of the figures are of fire gilt and are clothed in the costumes of the court of Frederick the Great. The others are of silver in Turkish and Armenian costume and all are delicately and accurately rendered.

The set came from a well-known old patrician family in Berlin and was made in 1750 in Halberstadt, Germany, at the order of Frederick the Great, to symbolize his idea to declare war on the Turks. Prussia was too poor to go through with the idea, but the chess set remains to commemorate the plan.

In the same shop we saw a pair of unusually small and ornate Irish Chippendale tea tables of the marked beauty of the Chinese expression. Exceedingly delicate in all the detail of fretwork, they are

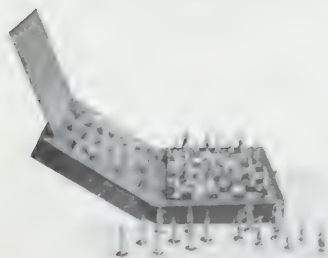
nevertheless surprisingly strong. The mahogany used in their construction is of that rich, flawless variety that so distinguishes this period of furniture craftsmanship, both in the English and Irish interpretation.

Noteworthy, too, are a superb collection of pewter, including a dinner set that may have come from some ancient hunting lodge for it is etched beautifully with hunting scenes; a Grinling Gibbons overmantel that needs no description, for it is typical of this carver's famous work; sideboards of various sizes, shapes and styles; a large assortment of chairs of Chippendale, Sheraton, and Heppelwhite periods; and many other items that will attract you.

We should like to call attention here to a fact which may be of interest to many readers.

We were surprised to learn that it is not generally known that one may subscribe to the catalogue of the various well-known auction rooms in New York City. At a nominal cost these catalogues are sent to you in time so that you may by wire or mail place bids on desired pieces or procure the services of an agent or dealer to buy for you. Particularly for out-of-town collectors this offers great advantages.

While on the subject of catalogues, may we voice our approval of the dealers' lists? Many dealers publish a list at regular intervals, others intermittently. You will find notices of these from time to time in the advertisements of the various organizations and it will be worth while to write for copies. They give you an entrée to markets otherwise inaccessible, and keep you well posted on what is happening.



BOOTH NO. 18 AT THE ANTIQUES EXPOSITION



An interesting view of one of the twenty spacious Showrooms at the Vernay Galleries where a rare collection of 17th and 18th Century English Furniture is now being exhibited.

THE VERNAY EXHIBIT at the Antiques Exposition, Grand Central Palace, February 27th to March 7th, consists of Early English Interiors—original 17th and 18th Century Panelled Rooms completely furnished with rare specimens from the Vernay Collection.

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GOOD COLLATERAL WHEN NEEDED

(Continued from page 70)

have been climbing steadily since 1926, with very little falling off in 1930.

There was, of course, an extended selling wave in the residential market beginning immediately after the first signs of trouble. Some of the real estate brokers who specialize in country properties had the best year of their records in 1930; a buyer's market developed where the sellers had to dispose of their properties almost regardless of price. Dwellings suddenly became investments and collateral of the utmost importance. Many found it necessary to sell dwellings even partially constructed in order to protect margins, and those who were in the fortunate position of having money with which to buy were able to take advantage of the situation. It is interesting to note, however, that while some properties were sold far under normal values, others brought reasonable prices; an investigation of this situation brings out some lessons which can well be emphasized once more to the business men and the business-minded women who read COUNTRY LIFE.

The real purpose of this article is to issue once more a warning to those who now, or in the future, may contemplate building in the residential field. A careful study has been made of the actual facts involved in some of the real estate and building transactions which have occurred in the field of expensive dwellings since the fall of 1929.

Three types of residential properties were

suddenly forced on the market. These included houses and estates under construction; fine homes which had been completed within recent years and which were privately built from architects' plans and specifications; and houses originally built for speculative purposes

The first type of properties, which provided interesting comparisons, were the partially constructed dwellings on which it had been necessary to stop work because the owners could no longer pay or maintain the scale of living indicated by the plans. Of course, after

the first reaction, some owners made sufficient recovery to continue construction; but in most instances the original size was reduced and few of these houses were finished exactly in accordance with the original plans. Partially constructed dwellings which were sold to others were sometimes continued along the original lines, but more often the plans were changed as much as might be possible under the circumstances.

From an investment point of view it is extremely interesting to inquire into prices which were actually obtained for partially constructed dwellings of the larger type. Many of these were sold for land values only, or for less than land values; but it was noted that when a dwelling had been really well designed without eccentricities and peculiarities of plan and which was perhaps 40 per cent or 50 per cent completed, using really

good construction, some very fair prices were obtained. These prices represented not only a fair value for the land but a considerable return of the money which the owner had already invested in the new construction. According to brokers who have made some of these transactions, the answer is simple. Where

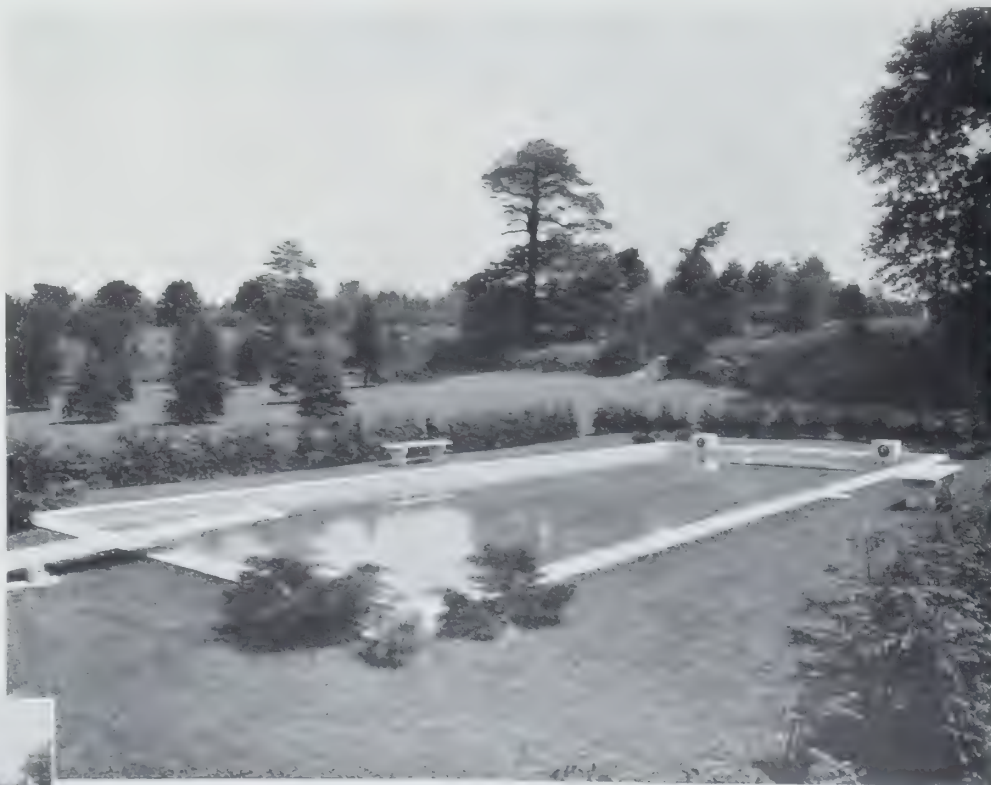


Attractive houses with conservative lines, planned by competent architects and built of modern materials, are wise investments (The C. H. Severy house, Ridgewood, N. J.)

and purchased by owners who were ultimately forced to sell them. It is quite probable that there is no test as to investment value so drastic as that of forced sale. The atmosphere of the auction room was practically the atmosphere of the residential field for a few hectic months.

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good architects had been employed and had created attractive, well-built houses, the project appealed to new purchasers to a point where they were willing to buy at far higher prices than they would pay for similar properties on which were located poorly planned and carelessly built structures. In other words, when the original owner had carefully considered his investment and had insisted upon features of good plans and good specifications, he was making a wise investment. Those who did not do this were forced to take the entire loss of all construction costs and even to sacrifice on land values.

Similarly, when recently completed houses were thrown on the market, those that were sold first and brought the highest prices had been designed by good architects and the owners had invested in the better class of materials.

Opposed to this and as an added proof of the arguments here set forth is the record of what happened to people who had purchased large, speculatively built homes. It is far from the purpose of this article to indicate that, in the fine residential field, speculatively built houses are poor investments. This is not true because some wise speculative builders have learned to build real values into the houses, while others have not. The result of this condition was that many owners, forced suddenly to sell, discovered that their original purchases had been

unwise. The planning of many of these houses had been inadequate and carelessly developed. There were obvious results of attempts to cheapen the investment originally to save on architect's fees, to substitute inferior materials or equipment, as well as other defects.

Obviously those who build homes want them so planned and equipped that they will fully meet individual requirements. One rarely makes an investment in bonds or other forms of security without having the advice of competent and experienced bankers or investment brokers. So in developing the home investment it is highly profitable to use experienced advisers—architects who have established reputations for designing ability and practical knowledge.

It is well to avoid any eccentricities in plan or in appearance which would highly individualize the dwelling. This does not mean that it must be ordinary, but it should not be freakish or in a style which is not fairly popular. If the prospective home builder will realize fully that one day circumstances may force the sale of the house or its use as collateral for borrowed money, he will understand that his best protection is quality. Quality in the first investment is returned in lower maintenance and replacement costs. It is returned in full and several times multiplied when the time comes that the house must be sold. Therefore build good collateral!

GARDENS IN HAWAII

(Continued from page 56)

her book "Our Familiar Island Trees," tells how the first Polynesians to reach the Hawaiian Islands across the Pacific must have carried it with them in their frail outrigger canoes, for it was so essential to their lives. They used the leaves for thatching their roofs, for making sandals, and to wrap the food in while it was being cooked and later when it was served. Although we would hardly think of using the same material for binding wounds and wrapping packages, it was used for both purposes and now furnishes the material for fly brushes and brooms.

The feathery headed papyrus is planted in shrubberies, too, as are oleanders, with their white, pink, or rose-red flowers. These last bloom for months.

In front of the high borders are Christmas berry (*Schinus terebinthifolius*), crinums, caballero with scarlet flowers, plumbago treated as a shrub, and acapulco (*Cassia alata*).

The vines at Washington Place are Solanum wendlandi with violet-blue flowers, golden cup (*Solandra grandiflora*), Alamander cathartica with brilliant yellow flowers, and Pothos scindapsus antea, with large, deeply incised green leaves which clothe the naked trunks of palms.

The trees are the monkey pod (*Samanea saman*), Tamarindus indica, the African tulip tree with huge orange flowers, the cocoanut, the litchi tree bearing delicious nuts, the Chinese banyan, the Chinese orange, and the Indian

almond (*Terminalia catapa*). There are many others, but the handsomest tree of all is the mango. The flowers hang in loose, fluffy panicles and are in bronzy gold tones; the leaves open red and turn green; and finally the fruit appears, colored scarlet, orange, and green. Of course there are the bamboos, the kukui, and the "loulou" (otherwise Pritchardia marta, but I like its Hawaiian name better).

Honolulu prides itself on the beauty of its shower trees which have pink or yellow blossoms. These are a variety of mimosa and line many of the streets.

Some of the gardeners in Hawaii choose pale colors and plant blue plumbago against white or pink oleanders, blue ageratum next to yellow hemerocallis and pale-colored hibiscus and begonias. Brilliantly colored plants, such as bougainvilleas, poinsettias, and the deep scarlet hibiscus perhaps lose their effect in the shade, and the gardens are almost all shaded.

In general the Hawaiians go in more for variations of foliage coloring than for flowers, and perhaps this use of different tones of green is the best color solution, with here and there a broad sweep of color, a drift planting of some blue or mauve plant. Orchids grow marvelously in Hawaii, and in a garden on Tantalus there was a grove which, when I saw it, was misty with lavender, pink, and pale yellow orchids glimmering through the shadows, a poem in garden art.

Salubra Pattern No. 30877—silver bubbles and black modern motifs on a background of Bermuda Green—strikes the keynote of the color scheme in this bedroom in a Rumson, New Jersey, home. This is but one of hundreds of Salubra designs to harmonize with every type of interior—Period or Modern. Myers & Shanley, Newark, N. J., Architects.



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THE GLORY OF THE DAFFODIL

(Continued from page 30)

introduced in 1921, and Fleur, which won an Award of Merit at the R.H. S. show in 1927, indicate the corresponding progress made in the Barri, or shallow-cupped sections. Fleur, with its intense burning orange, deeply lacinated cup standing out in bold relief against the snow-white background of the broad-petaled perianth, indicates both the color combinations and the gracefulness of form achieved in some of the newer varieties.

The Leeds group (characterized by pale colored medium-sized cups) is represented by Mrs. Nettie O'Melveny, a lovely flower and one which has proven immensely popular wherever shown. But it is really the chaste and quiet beauty in color harmonies of satiny white, old ivory, pale cream, pale citron yellow, and delicate tints of pale orange, which most distinguish the new members of this group, in such sorts as Delaware, Eve, Palas Athene, Tullia, and Silver Star. Veronica shows a trace of shell-pink coloring in its dainty cup.

The progress made in the Poeticus group, with their glistening, snow-white perianths and "pheasant's eye" cups, includes not only greater size but a new informal gracefulness in the structure of the flower. This is well illustrated by Edwina. To many the double Daffodils have always seemed ugly and unnatural. Many of the newer doubles, however, have proved popular even with those who despised the old kinds. To a much less double and more open form there has been added the attraction of two-toned color effects. Sometimes the colors make a striking contrast, as in Mary Copeland, a pure white

interspersed with shorter petals of bright red. In others, such as Twink and Livia, they harmonize delightfully. The smaller-flowered, pure white doubles, like Snow Sprite and Daphne which is sweet scented, are so daintily beautiful that it is difficult to imagine anyone to whom they would not appeal.

The new Daffodils which have been mentioned here, while some of them are as yet quite costly, are all being commercially grown in this country and are not culled from the collections of wealthy fanciers. They are available now, and will yearly become more so at decreasing prices, as American Daffodil culture gets into full swing. Large areas in several sections of the country are already devoted to bulb growing, but the Pacific Northwest has taken the lead, and seems likely to hold it. Modern machinery, much of it developed by the Dutch growers themselves, has contributed to the friendly rivalry which exists between them and the American bulb growers, who have been their best customers for the scores of superior new kinds not yet generally introduced.

Already a number of worthwhile American varieties have been introduced, and in a few years these will be followed by scores of others.

Will American hybridizers and growers, once started, be able to do for the Daffodil what they have done for the Gladiolus, the Iris, and the Rose? The Daffodil shows of the next few years will give the answer. But in the meantime we now have available the accumulated treasures of years of breeding abroad, and wait only for the chance to make use of them.

RETICENT RADIOS

(Continued from page 65)

other, even great volumes of sound will not conflict; but if there should be danger of noise penetration, the controls can always be set to modify the production.

New ideas are being offered in radio cabinets. There is the inexpensive portable instrument so well adapted for use in the children's playroom and in the chauffeur's sanctum. These midgets are inexpensive and call for no contrivance other than a wall plug.

Then, too, there is the familiar "remote control." By means of a portable key box, one may sit in comfort and change broadcasting stations without leaving one's armchair, or, in the privacy of one's own room, control the instrument downstairs in the library, thereby pleasing one's taste in music and guaranteeing to the rest of the family the best of all possible programmes!

For those whose lives are restricted to the house, a radio set is sometimes a very real source of life. Old people who might otherwise miss much of their former enjoyment of music, drama, travel, and so forth, can keep in touch with everything; those who are housed

through illness are cheered and often stimulated to quicker recovery; and the children don't mind a rainy day when they can have a radio to turn on and off at their own discretion. In both the first two instances the remote control box, obviating the necessity for getting up to adjust the dial, can be the means of the greatest comfort.

The cost of radio installation is remarkably little, and when three or more instruments are bought from the same dealer a reduction in price is usual. Leading artists are designing beautiful furniture for the housing of radios of all sizes and descriptions, and the tendency seems to be quite definitely towards concealment in some small compartment of a desk or bookcase rather than in the direction of large cabinets for radio only. Where the instrument is given the importance of a piece of furniture all to itself, we have, instead of the conspicuous and unsightly cabinets of former years, fine pieces in period styles, whose practicability and beauty are undiminished by the space provided in them for the radio instrument.

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This extraordinary rare Adam bookshelf, formerly to the Earl of Sandwich, is a masterpiece of the eighteenth century. The whole is made of a single piece of wood, and is a masterpiece of the eighteenth century.

Vice-Admiral Sir Edward Hawke, who defeated the French fleet in the Battle of Quiberon Bay, as Sir Gilbert Stuart painted him. A great sea dog with five victories to his credit. From the collection of the Earl of Sandwich.



An unusual, fine example of the Adam commode, with a central panel of painted decoration and a carved base. The whole is made of a single piece of wood.

Rare, ornate, early Jacobean oak sideboard with carved and painted top. This piece and the commode above are to be exhibited by Arthur S. Fernay, Inc., at the American Museum of Natural History, held in New York the first week of March.



LEE MCCANN

IN ROOMS which make use of antique pieces of furniture and other genuinely old articles of decoration, there is always one center of attraction to which the other furnishings more or less play up. This is not done in an obvious manner, but it is done for definite reasons. It is impossible, where one or more fine antiques are to be used, to plan a room in advance of their purchase and then go out and select to specification. The selection must be made first and the room planned and grouped about the pieces which are to be the *leit motif* of the decoration.

This is undoubtedly one reason why rooms that express themselves in this way are apt to be less standardized and more warmly human than those homes that spring full furnished into being from a decorator's sketch leaves. There is opportunity for contrast, for the anachronistic effects that are so often delightful when well managed, and for a fuller play of imagination.

This latter quality is usually provided by the starting point. For example, the lovely hanging Adam book shelf illustrated was the imaginative idea of its eighteenth century cabinet-maker, and one might seek in vain for a duplicate of its rarity. How delightful to plan a living room about such things, combining them with other choice pieces of mahogany, walnut, and satinwood, a wing chair that will repeat in its upholstery of old blues and soft greens some of the delicate color of the painted decoration. Bits of old Staffordshire or porcelain, books in gold-tooled mellow bindings, miniatures and many treasures of small size that



The simplicity and sturdy lines of the antique woodwork dominate the decorations in this French living room and form a restful background for the embroideries, gilding, and painting of the furniture and ornaments.



One of our lamps in modern vein on a tile inlaid table.

AT YOUR SIDE—

to offer smokes, to serve coffee, to receive books—or just to grace a corner.

A little table you are proud to associate with your choicest furnishings, where and when you entertain.

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Carbone

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If this room is for a moment imagined without the alcove framework, one will get a reverse appraisal of the dignity and character which it gives to this charming French bedroom

naturally accumulate in a charming home need such a setting to become part of a room; therefore one starts with both a practical and an artistic objective, in the case of the book shelves, which makes their part in any scheme easy to handle with intelligent interest.

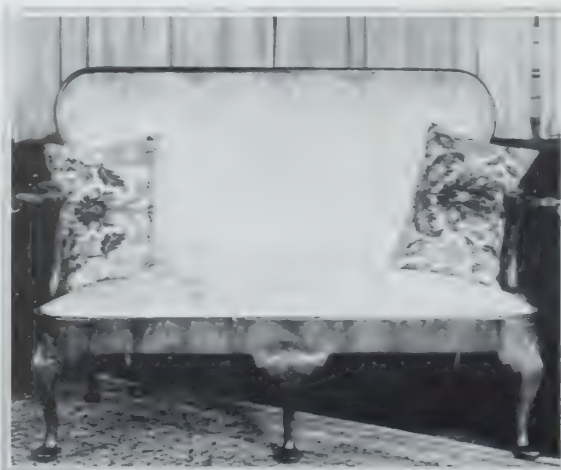
Sometimes a purely ornamental key will establish the character and color of a room, as in the instance of a portrait. Among all the enchanting inheritances of the past from which to create interiors for the future, there is no more dominant or simple way to individualize a room than by a well-placed portrait of full color and depth of tone. These quietly delightful members of the family—or guests, as the case may be—never seem to intrude their personalities unduly and they do confer a warmth and interest which nothing else quite gives. A portrait will often hold together scattered color in a room done in light shades, and it will also give brilliance to an interior in which the somewhat somber types of Elizabethan or Cromwellian furniture are used.

The painting of the gay old sea dog, Sir Edward Hughes, which is here reproduced, is the perfect illustration of this argument. It is too bad that the red of his coat, the blue of his ribbon, the gold, the

embroideries, and his port-ruddled complexion must be taken for granted, for here is a picture full of Georgian vigor and ripeness. To admire it is to start building in one's imagination the luxurious, mellow, beautiful living room of the day which produced standards of art and living to which we now look vainly back.

This is true also of the distinguished Queen Anne settee and the unusual desk we have chosen as noteworthy. Both have a quality which stirs the imagination. Here are no routine productions relying upon age to give them dignity. They have opulent rhythm and individual character which mark them as definitely rare, the inspiration for an assembly of kindred furnishings. They convey to a room intangibilities which, for want of a better word, we are pleased to call atmosphere, a term which in this connection connotes memory, association, and appreciation of intrinsic values in the art of living.

The lay person is usually somewhat deficient in the art of visualization. If you would ask him what kind of rooms he would have—provided a kindly fortune allowed him just what he would wish for—he would most probably reply in the vaguest manner, speaking indefin-



A walnut Queen Anne settee of such unusually fine lines as this one has the quietude and simplicity which causes authentic pieces of this period to be so valued

At last the bedroom has come into its own. We moderns have discovered that not only do we sleep in our bedrooms but wake up in them . . . sometimes breakfast in them . . . even receive our friends in them. And so all the resources of modern wallpaper are called upon to aid in making bedrooms gay or alluring . . . stimulating or restful as the temperament of the owner dictates.

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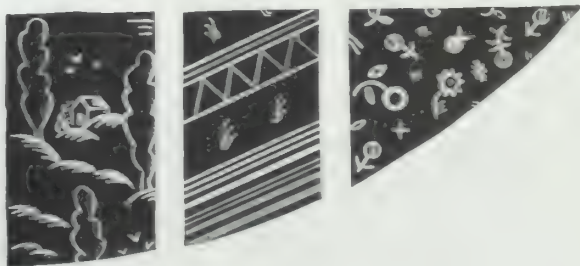
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STAIR & ANDREW

An antique Carlton House desk of satinwood is among the rarities that may be suggested as having in itself sufficient importance to justify it as a decorative focus

itely as to walls and draperies. But when he is actually confronted with the fascinating reality of beautiful old things in the famous shops of New York where antiques are assembled, he will recognize immediately those objects which are expressions of his own taste and which would be a starting point for his imagination in planning his home interiors.

If one has but one authentic piece, be it furniture, portrait, or tapestry, provided it is of decorative scale and importance, it is sufficient to characterize a room and to give it distinction if other furnishings are selected in key and with a view to making it the dominant center of decoration. Sometimes this will be established by an architectural detail, such as paneling, a mantel, or such an alcove framework as that shown in the beautifully planned Louis XV bedroom here shown. Both the paneled doors and the framework came from an old house in France, and have the simplicity and refinement so preferable to the more ornate styles of the period.

With this a Zuber wallpaper in soft cheerful shades of blue and rose provides an allover pattern that contrasts pleasantly with the plain spaces of woodwork. Here we have the scene nicely set for assembling other requirements in harmony. The Louis XV bed chosen for its genuinely old frame is in low-keyed white with blue ornamentation which echoes the blue in the wallpaper, while the curtains of taffeta repeat its rose color. *Poudreuse* and bureau desk, also Louis XV in style, are reproductions executed with the fine style and craftsmanship which are still understood and practiced abroad by men to whom the tradition has descended, usually by way of their own ancestors.

No people have understood so well as the French, with their love for formal elegance, how to deepen the intimacy and reticence of rooms.

The use of recessed alcoves and window spaces are two devices which effect this, and are worth more consideration from modern architects and decorators because we are so much at the mercy of the world to-day in our goings forth. Our nerves are continuously rasped by unsightly, over-mechanized prospects and by sounds from which our ears do not suffer the less because it may be the hum of prosperity. When we withdraw from all this within our house walls, we need a deeper sense of separation in symbols and in fact. A sense of layers of thickness between oneself and the outside world is exceedingly restful and, when it is properly expressed by architectural detail, gives an exquisite serenity to our rooms.

For example, the living room shown, which is also in the French manner, has its furniture grouped against a background of Louis XV carved oak *boiserie* containing the original hardware mantel and shutters. Toile de Jouy wall panels furnish a colorful continuity for the spaces between the woodwork. Here the deep windows, with their firm old shutters, keep the world at a distance, while bridge and conversation are enjoyed at the comfortable fireside.

The needlepoint covering of the *fanteuil*, the carving of the Regency mirror and of the console, and the perfection of the card table are further instances of the still existing craftsmanship mentioned above. The furnishings of this living room are, with one or two exceptions, entirely modern, yet so beautifully and accurately have the originals been copied that one needs a highly trained perception to be sure they are not originals. To all intents and purposes they are entirely satisfactory, and do not suffer by comparison when genuine antiques are introduced; and this, after all, is the main consideration for the beautiful home.

B

The card of your interior decorator or furniture dealer will introduce you to the many lovely things arriving constantly at our Madison Avenue galleries.



*T*HIS restful and inviting group, composed of a blending of exquisitely worked pieces in the Regence and Louis Quinze manners, is one more evidence of the gracious "livability" so characteristic of the re-creations of Jacques Bodart. As in all great furniture, the details challenge the closest scrutiny.

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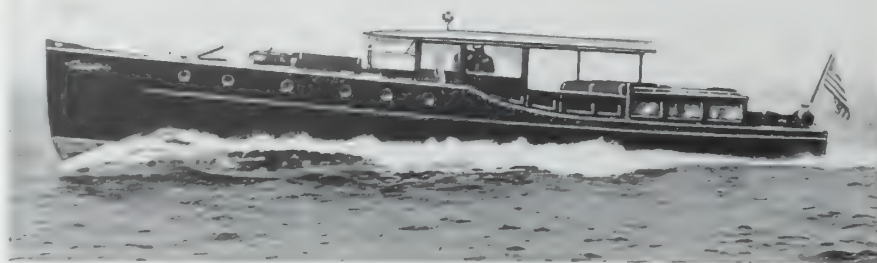
In Paris: 11, rue Payenne



Edsel Ford's new 125-foot yacht *Onika* is spending the winter season in Florida waters. She was designed by Gielow and is powered with Cooper-Bessemer Diesel engines

BOATS FOR EVERYONE

Photographs by Rosenfeld and others



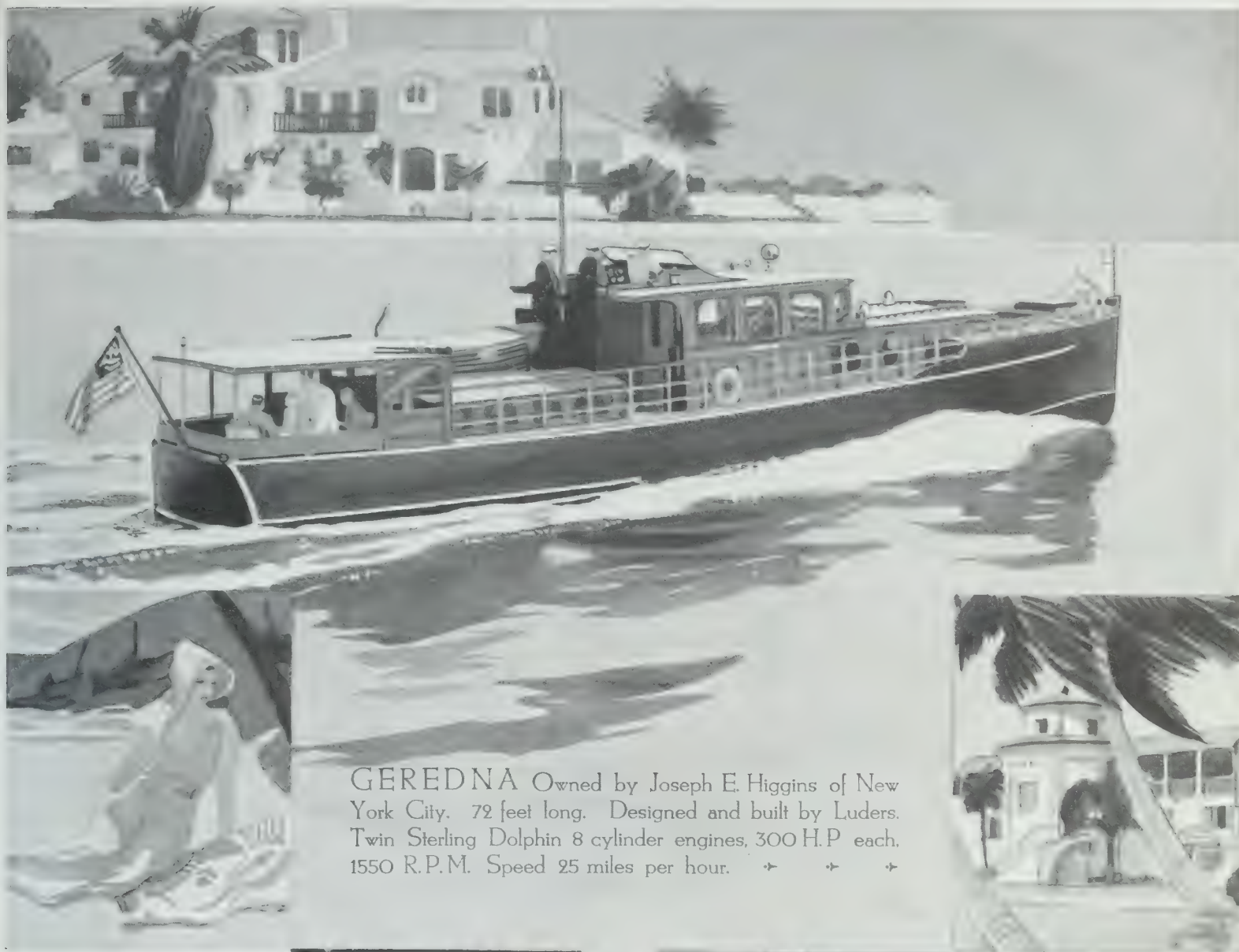
Shown above is a new cruiser by Consolidated. She is fifty feet over all, contains stateroom, cabin, two toilets, galley, aft cockpit, and a Speedway engine that will send her seventeen miles per hour. At the left, a 27-foot Playmate, one of the most popular of the Wheeler line of boats, which range in size from a 22-foot sedan to a roomy and fast 62-foot yacht



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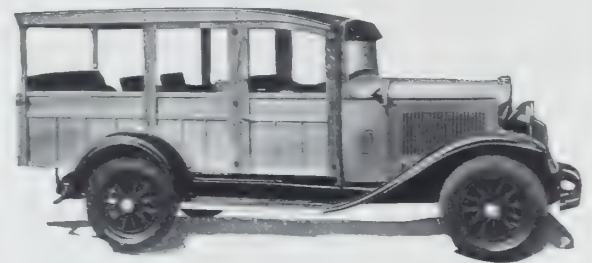
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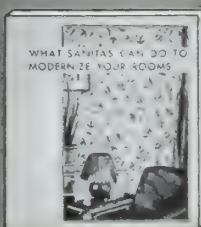
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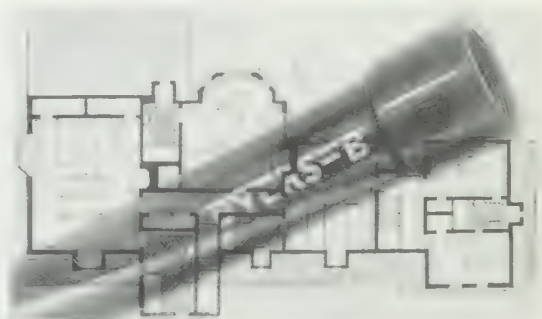
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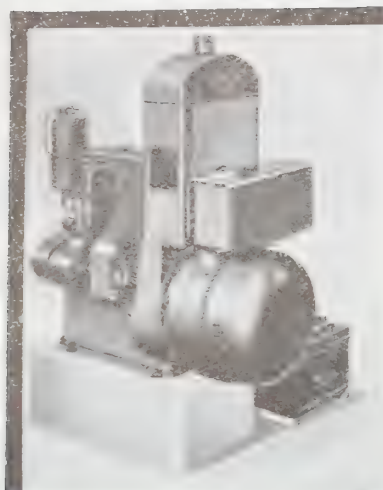
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A new crew of mariners now haunts the Spanish Main—khaki-clad, with the keen gaze of the eagle, they consider enormous distances in terms of hours instead of days in their speedy airplanes

FLYING ABOVE THE SPANISH MAIN

On a modern magic carpet to the tropical West Indies

by **ISABEL STONE**

A NEW crew of mariners now haunts the little-known ports of the Spanish Main and southward to the colorful harbors of South America—exotic Rio, Buenos Aires, and Montevideo. No ancient mariners these with weather-beaten faces, hands calloused from ropes, and with the roll of the sea in their walk and a salt tang in their talk. The new breed are a young lot, sunburned, khaki-clad, with the keen look of the eagle in their eyes; mariners trained to gauge air currents rather than the whimsies of the sea, to consider distance in terms of hours instead of days.

Hardly a considerable port throughout the West Indies, Central, or South America but knows mail-plane pilots, since flying brought this new type to cities all the way from Havana to Para and Pernambuco.

With Captain Ed Musick, veteran pilot of the Pan-American Airways, at the controls,

we took off from Havana one day, he to carry on his every-day work of delivering the mails through the Americas; I, to rediscover the lands of Columbus. Along the north coast of Cuba, which Columbus described as "the loveliest land that human eyes have ever seen," we winged our way over land-locked bays entered through winding channels; over tropical vegetation as luxuriant in places as Amazon jungles; above pastel-colored little Cuban towns and cities clustered about the spire of a cathedral; over farmlands in variegated geometrical designs, and great stretches of cane fields with the smoke of a sugar mill rising near by; over herds of cattle which scattered nervously as the roar of the motors above them increased in volume.

Along the route we pass Matanzas, about seventy miles from Havana near the famous Yumuri Valley—a typical Spanish town, age

old, having a cathedral with walls ten feet thick that were built to withstand the ravages of time; thirty miles to the eastward, Cardenas on Cardenas Bay, where turquoise-blue waters and white sand have made Varadero Beach famous as *la playa azul*. A peculiar phenomenon of this harbor is the fresh water which gushes up from subterranean rivers. Further along we fly low over Isabella de Sagua, a town built on stilts on the Sagua la Grande River, with its ancient looped tower built as protection against sea raiders; Caibarien and Nuevitas, where sponge fishing is an important industry.

Soon our trail turns inland, past grazing lands and high hills of the province of Camaguey, for our only other Cuban stop—the old city of Camaguey, in the heart of the cane and cattle-raising country. This point is a junction for central Cuba, where planes are refueled and mail exchanged.

Early next morning—so early that the dew still glistened upon thousands of spider webs on the grass at the air port—the start for Port au Prince, Haiti, was made. Our way lay over the high mountains of Oriente Province southeastward to Santiago de Cuba, on the magnificent bay lying below that San Juan Hill made famous by the Rough Riders—an impressively large city substantially built. Then we followed the rugged coastline eastward, catching a glimpse of land-locked

(Continued on page 105)



The old cathedral at Port au Prince, as seen from the air, resembles more than anything else a tiny painted wooden model that a child would delight to play with



Market day in Port au Prince, Haiti. The narrow streets are thronged with natives. Most of the trading is done by the women, who sit on tiny stools or mats along the walks

(Continued from page 102)

Guantanamo Bay, with a number of ships of the Fleet lying at anchor.

Soon before us loomed the coast of Gonaive, where a white Marine, Sergeant Wirkus, formerly reigned over the blacks. The large primitive island of Gonaive, where flora and fauna of prehistoric days may still be found, protects the harbor of Port au Prince, Haiti, our next descent and where we stopped for lunch. It was market day and the narrow streets were thronged with natives, who had tramped or ridden diminutive burros from their mountain huts to trade their few products for cheap wares at the market. All the trading is done by the women, who squat on tiny stools along the walks, describing the virtues of their hens or black pigs or garden greens in the French patois which is the native tongue.

All the brooding mystery of Haiti pervades, like a presence, the peaceful street scenes of Port au Prince. The natives grin amiably with a flash of their white teeth at the strangers, even while speculation is rife among the whites as to the incendiarism of the home of the Marine Commander the night before. Near the domed Presidential Palace stand wooden shacks leaning crazily beneath the weight of years. Along the winding steep streets, huts alternate with large Normandy chateaux, once the centers of great estates, behind pastel-colored walls over which tumble the bright blossoms of bougainvillea, of flamboyants and hibiscus in riotous color.

Viewed from the air, Port au Prince lay below us cuddled between the hills and the harbor. Eastward we crossed a map of kaleidoscopic colors, a great cul-de-sac plain crisscrossed with cultivation; past great Lac del Fondo and Lac Enriquillo far below sea level, where crocodiles sunned themselves on the salt marsh; over a flock of flamingos rosy red as they wheeled in formation above the coastline.

Then down at Santo Domingo, oldest settlement of the white man in the new world, city of ancient cathedrals, where one steps back from the French of Haiti to the realm of Old Spain—just the different ends of one island. At Santo Domingo we shipped two passengers—a mother and nine-months-old baby, who were returning to their home in Porto Rico by this time-saving method that obviates most of the difficulties of a long trip with an infant (four hours instead of overnight), and how this modern baby loved the flight!

We followed the picturesque coastline for a time, watching the vari-hued waters; the bright strip of green along the coast; the deep blue of the sea ruffled by the balmy trade winds into little sparkling whitecaps dancing in the sunshine. Almost too soon the island of Mona, palm fringed, appeared in Mona Passage between the islands, signal of the near approach to Porto Rico. With grim old El Morro as a landmark, San Juan in its charming harbor acts as a magnet to draw our plane to earth. Half new, half old is San Juan, strikingly

Spanish as compared with the touch of French encountered in Haiti. In the moat of old Morro, the four-hundred-year-old fortress which has repulsed many an ancient enemy, modern youngsters play tennis while their elders golf on the grassy approach. Old Fortaleza, in use since 1639 and now the home of Governor Theodore Roosevelt, houses candelabra and other gifts presented by Queen Isabella to Ponce de Leon, rubbing shoulders with trophies from Africa of the dynamic Roosevelt father. Everywhere lurks the memory of the conquistadores of centuries ago, even while a modern Spanish city is growing apace.

So, in little more than a day, we have traversed the harbors that have known the banners of Castile and Seville, the ravaging ships of Sir Francis Drake, the Spanish gold fleet home-bound from the mines of Mexico, merchantmen of the world, the black flag of the pirate craft, sea battles between Spain and the United States, and a host of colorful ports whose names have echoed down the ages.



One meets many natives along the roads on market days, walking or riding diminutive burros and bringing their farm products into the city to sell. Garden greens, hens, and black pigs seem to be their usual stock in trade

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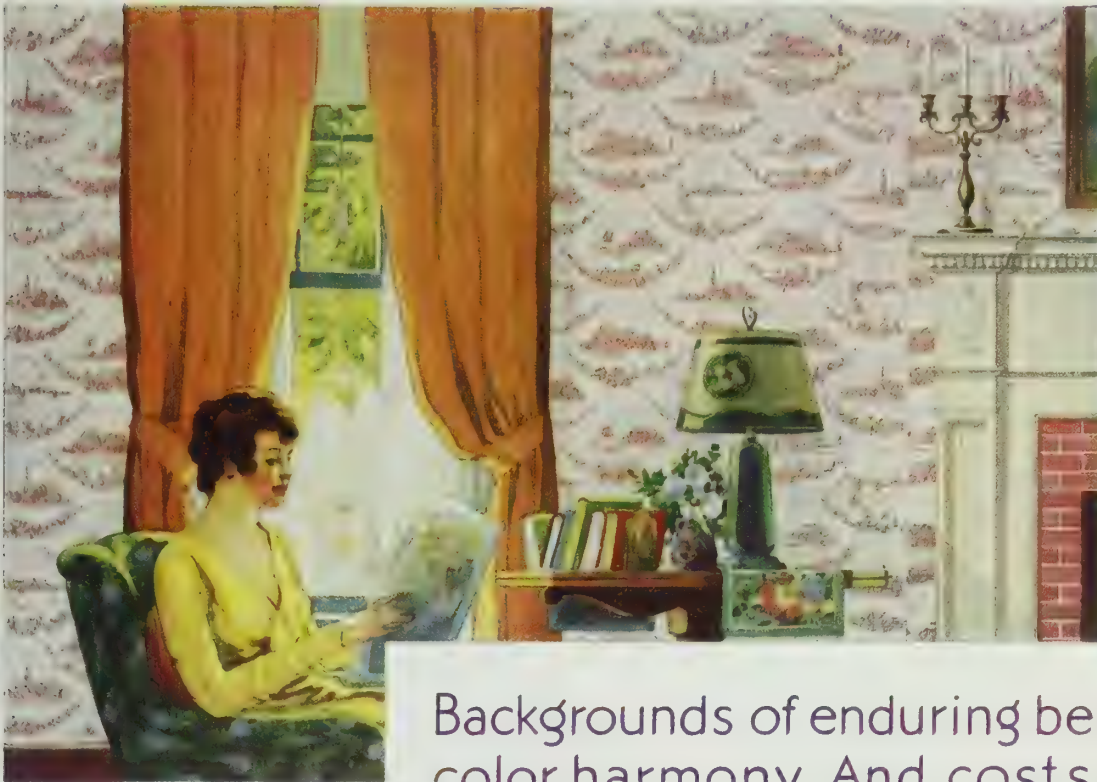
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No. 3316. Any one of the several well-blended colors in this delightfully modern pattern may be chosen as the key color in decorating the room.

No. 803 Satinesque. A de luxe wall covering of unusual beauty. The fabric texture results in changing light reflections, emphasizing the rich coloring.

No. 3325. A dainty floral design that forms an excellent background for French furniture—or for bedroom pieces in popular painted finishes.

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FABRIC WALL COVERINGS OF ENDURING BEAUTY

ALUMINUM PAINT  THE COAT OF METAL PROTECTION



Something Brand New!

Lumber dried, and moisture-proofed at the mill — coated on both sides with Aluminum Paint

Lumber is absorbent. Improperly protected, moisture expands its cells—stretches its surfaces—paint top-coats check, crack and peel off. Modern mills first dry, then moisture-proof their lumber; seal it against moisture changes with aluminum paint. Result—paint top-coats look better, last longer. On the job, painters prime and back-paint with aluminum paint, too.

Today, you can buy siding, molding, trim, window frame and sash, that has been primed and back-painted with aluminum paint at the mill—protected against moisture penetration from both sides.

Aluminum paint shuts out moisture because it "leafs." When applied, the minute flakes of pure Alcoa Aluminum, that comprise the pigment, overlap, build up one upon another, to

form a *coat of metal protection* that blocks—defies—moisture.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY of AMERICA; 2423 Oliver Building, PITTSBURGH, PA.

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POWDER FOR
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A modern, fully-licensed hotel, commands magnificent views and contains everything for comfort and pleasure. Hot and cold water in all rooms. Private suites, sun lounge, roof gardens, tennis, boating and fishing. Private sea water bathing at all seasons irrespective of tide. Two golf courses and the glorious Devonshire Moors all immediately adjacent to this marvellous Island Resort.

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BIGBURY-ON-SEA... SOUTH DEVON... ENGLAND



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Beauty

Air like golden wine. Sun that irradiates green fields and gently rolling hills revealing poetic scenes and touching panoramas. Vistas of peaceful loveliness flash by as the luxurious express train speeds through a land steeped in visions of the long ago which still lives in the modern world. What rest from the nervous tension of ordinary days! To chance upon quaint villages and peasants in picturesque attire! To wander through cool woods and find native shrines and thatched cottages. And then to turn to the gaiety of the great cities...operas, theaters, cabarets, fashionable restaurants and jolly cafes. Honest prices, no visa fee, no landing charges. Write on margin for Illustrated Booklet No. 7. GERMAN TOURIST INFORMATION OFFICE, 665 Fifth Avenue, New York, N. Y.



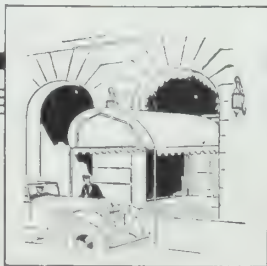
Scene at
the Wartburg

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The Original French
**WOVEN WOOD
FENCE**

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Please send me your illustrated catalog of "Dubois" with prices
3-C

Figure 1



GARDEN STRUCTURES

A garden structure by Hartmann-Sanders will give character and completeness to your grounds and bring you endless hours of pleasure in the more intimate enjoyment of the out-of-doors.

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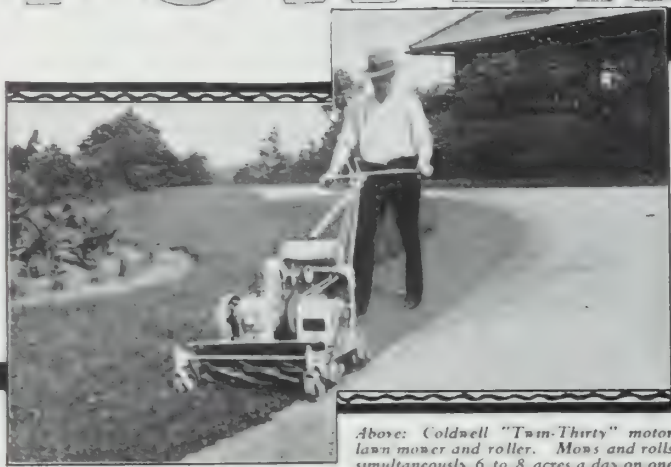
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Above: Coldwell "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline. Riding sulky may be had as extra equipment.

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In Canada—Taylor-Forbes Co., Ltd., Guelph

Manufacturers of

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Invariably, they look beautiful on their selected site. The symmetry and grace of curved eaves, the sparkle of crystal glass, the slender structural members, the strong rigid frame, the absence of unsightly ventilating mechanisms . . . all contribute to the beauty of a Lutton Solar V-Bar Greenhouse.

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SOLAR
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COME INTO THE GARDEN

with **LEONARD BARRON**

THE diversity of habit, the variation of form, that is found in our native Elm was referred to in this page in the January issue. This variation in character gives the planter a wide selection of choice of trees for particular situations. The wider spreading types of trees are thoroughly appreciated as anyone familiar with the New England landscape will recognize. Fastigate or upright growing variations of normally wide-spreading trees are worth considering not only for planting in the more restricted garden areas but because they are particularly fitted for street planting. Unless the street itself is unusually wide, the normal wide-spreading tree is in danger of becoming in time almost too much of a good thing. There are practical factors to be considered in selecting the tree for street planting. A very wide-spreading tree, while it may give welcome shade in the extreme heat of midsummer may also darken the street and even seriously interfere with the admission of light on the abutting house, depending of course on the exposure and general situation. If planted far enough apart to be properly set at maturity, the early stages of such trees' existence are not likely to be satisfactory to anybody. The scientific method would be to plant thickly and thin out, thus always maintaining a proper relation of both size and number of trees as they develop. It is a nice theory but it doesn't work out in practice. So the upright or fastigate tree which never makes a wide spread has many factors in its favor for street planting.

In the earlier issue of this magazine just referred to, one form of upright type of the native Elm was illustrated—the Moline—which has led to my attention being called to yet another upright form known as the Lake City Elm, of which a photograph has been kindly sent me and is here reproduced. The Lake City Elm obviously differs from the Moline variety, and it is claimed that it has certain advantages that are adapted particularly well to more northern and trying climates. It appeared, I believe, as a chance seedling growing outside a residence at Lake City, Minnesota. I am not surprised that the Lake City Nurseries was attracted to the tree. As the picture shows, it is an upright, closely branched type resembling the Moline Elm. It is claimed that its peculiar rough bark is a protection against sunscald to which the Moline is subject in some situations. That, too, has been my experience.

For street tree planting the more compact, upright types are favored if only for the reason that they require no pruning and trimming. Compactness is characteristic of the tree itself. As in the case with any particular variety, propagation must be by budding on native seedling stock.

There can be very little question but that the Norway Maple has been far too commonly used as a street tree. It suffers from its own good quality, as does the California Privet. Because it will grow anywhere and easily it is used too frequently and promiscuously. There

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

are upright forms of the Maple and other trees too that are worth thinking of when planting is to be made in a restricted place. In the New England States the upright forms of the American Elm will perhaps not have so much value as they have in the farther western and northern regions. The English Elm is well fitted for the eastern states, and is a thoroughly satisfactory tree.

A HORTICULTURAL CENSUS

Within a short time there should be forthcoming from Washington information that represents a unique, significant, and exceptionally valuable tribute to American horticulture.

This information is the published result of the most detailed and most comprehensive survey of the country's horticultural production activities ever made. Heretofore each decennial census of agriculture, where it has given any consideration at all to horticulture, has combined all the information secured within two or three enveloping items, the figures being so general as to be of little value and, probably, even less accuracy.

For some months prior to the taking of the 1930 census, representatives and journals of the florist, nursery, seed, and bulb trades appealed to the Bureau of the Census to give horticulture the recognition its extent and importance merit, and more generous representation on the agricultural schedules. Circumstances rendering this impracticable, the Bureau finally did even more by agreeing to take by mail a special census of the entire industry, provided the members, organizations and press of the several trades involved would lend their full coöperation.

Beginning early in May, 1930, three months were given to preliminary work, including the compilation of a mailing list of some 85,000 commercial horticultural names, and the preparation of six detailed schedules or questionnaires for florists (and vegetable growers under glass), nurseries, bulb farms, seed farms, blueberry growers, and mushroom growers, and the industry was combed for data that would answer the basic questions: What was the investment in ornamental horticulture in 1929? What horticultural products were produced in that year, in what quantity, of what value, and at what cost?

During the first six months of 1930 approximately \$40,000 was spent by the Government in preliminary work and the collection of reports. In consequence it is anticipated that by the summer of 1931 there will be available for the country, for the several states—and, possibly, in some cases for even smaller divisions—statistical material that will give a new, illuminating, and probably astonishing demonstration of what the business of horticulture amounts to.

With such figures made available by the United States Government as part of the 15th Decennial Census authorized by Act of Congress, horticulture and its votaries will have new cause to be proud of its magnitude and its accomplishments; they will have concrete evidence with which to support their just claims for recognition and consideration in matters of legislation, appropriations, quarantine regulations, and the like; and, finally, they will receive the sort of encouragement and inspiration that is needed to carry them forward to still greater heights of achievement.

Spring flower show dates to be remembered: Twelfth National Flower and Garden Show, Cincinnati, March 7-15; Home and Garden Show, Chicago, March 9-14; North American Show, Detroit, March 14-22; Northwestern Florists, Spokane, March 15-17; Eighteenth International, New York, March 16-21; Flower Festival, Philadelphia, March 16-21; Boston Spring Flower Show, March 17-21; Garden Club of Illinois, Chicago, March 21-27.



Growing spontaneously outside the Lutheran parsonage at Lake City, Minn., was found this fastigate form of American Elm

You can have a beautiful lawn with Vigoro



Hollyhocks grown with Vigoro by H. M. Patterson, Atlanta, Ga. . . (A natural color photograph)

And the average cost is only 10 to 20 cents per hundred square feet!

Little enough to pay for a newer, greater home garden beauty. Larger, more delicately tinted flowers that bloom earlier and last longer. Richer, greener lawns. Hardy shrubs and trees masked in lustrous foliage. Crisper, better-flavored vegetables.

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Vigoro is clean, odorless and easy to use. Just read the directions, apply evenly, and wet down thoroughly.

Vigoro promotes early, vigorous growth, produces stronger root systems, increases resistance to disease, and helps choke out weeds.

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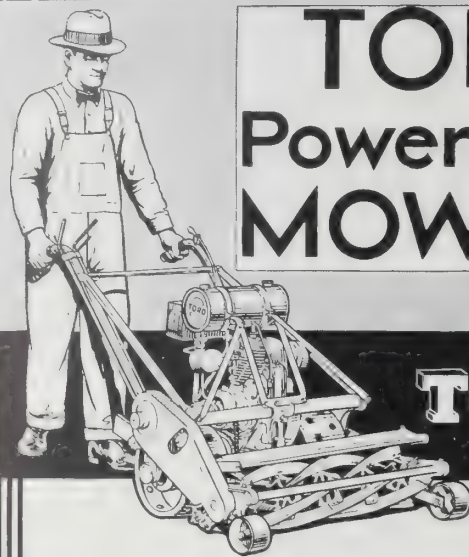
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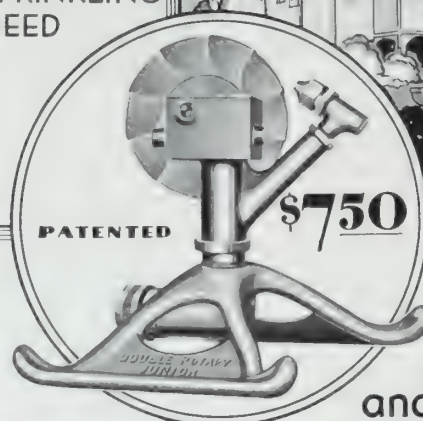
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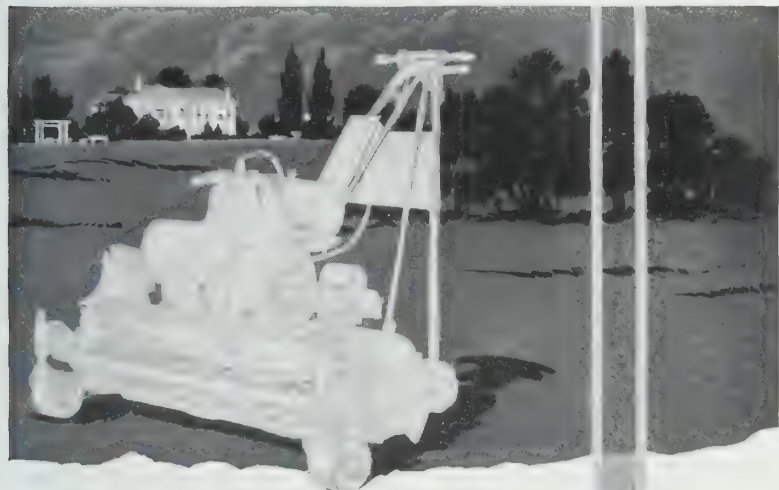
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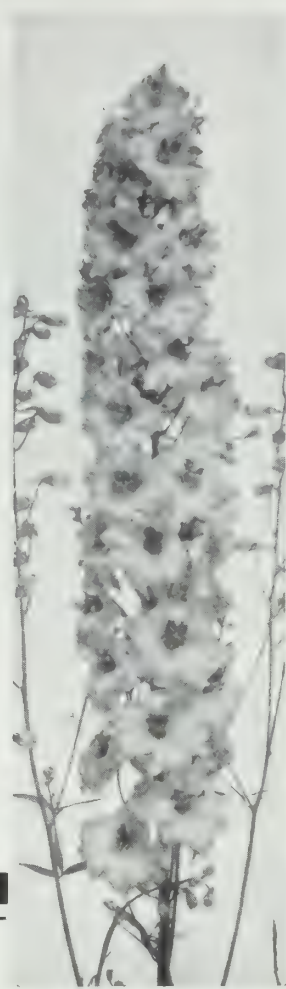
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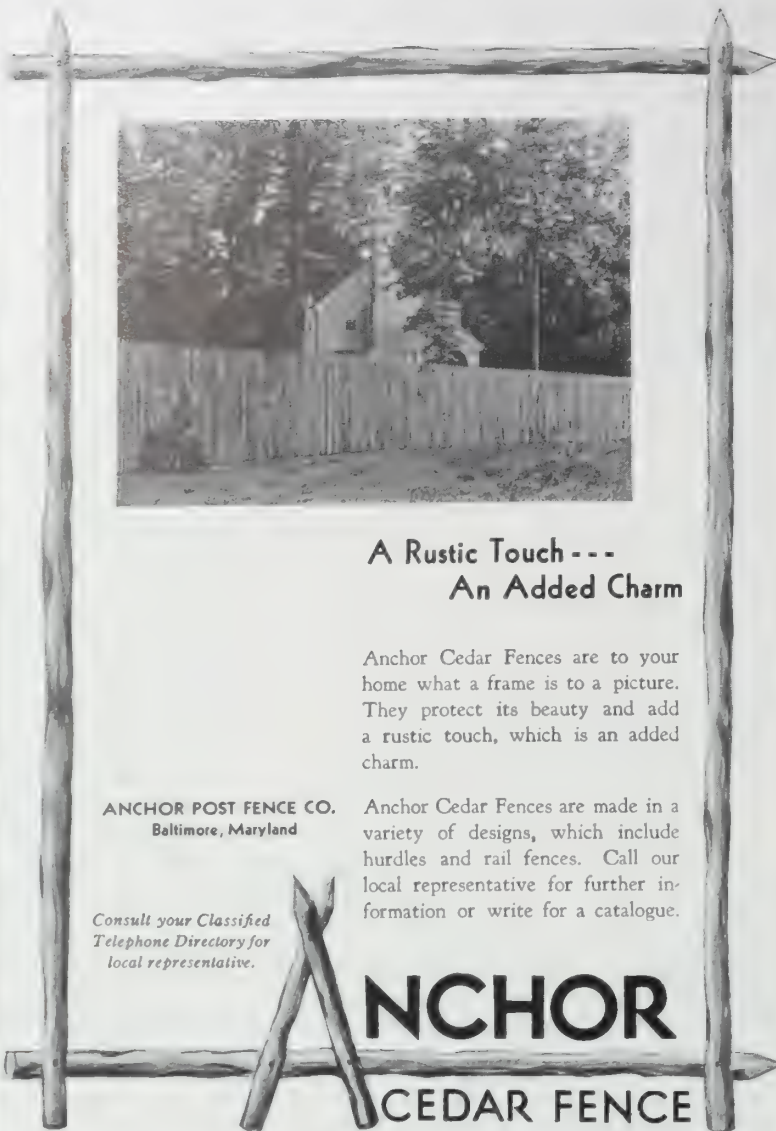
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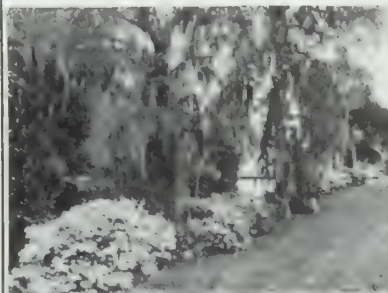
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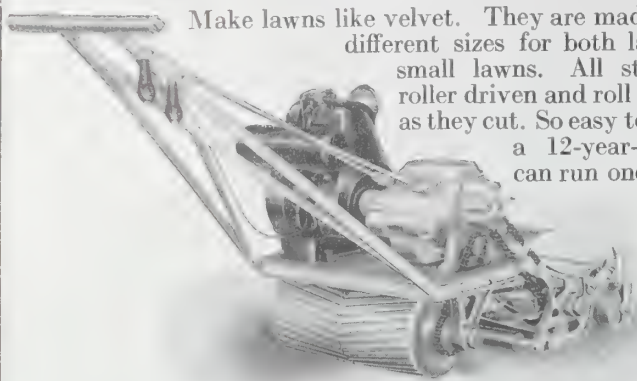
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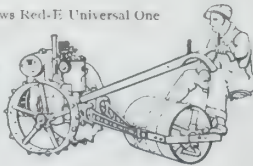
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Horse Tractor equipped with lawn roller... ideal for leveling lawns. Other landscaping attachments are lawn cultivator, rooster and spike tooth harrow.



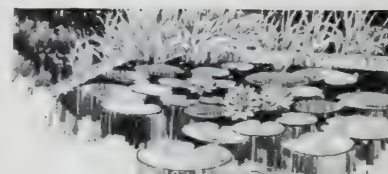
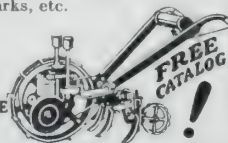
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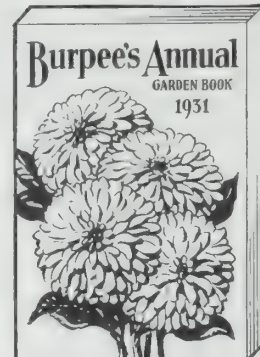
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Here at Hill's we have specialized in Evergreen growing for three-quarters of a century. In our 600-acre nursery is every kind, in all sizes—the result of a world-wide search for new, beautiful varieties.

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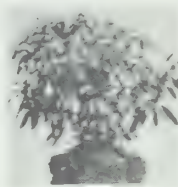
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GLASS GARDENS



In addition to these houses, which are 19 feet and 12 feet wide and 100 feet and 122 feet long, there is one at the rear having 1140 square feet of soil covered growing space.

It's in the connecting passage to this house that the old Cherokee rose is growing so vigorously and giving such a profusion of its golden sunshine-filled blooms.

Laid Out by Washington Himself

*The Historic Lyman Estate
at Waltham, Mass.*

WAY back in 1634 one John Livermore, so the time stained records state, secured from England's King, the grant of land upon which the first buildings were erected. Later it came into the possession of the Lymans, of whom the present owner, Arthur T. Lyman, is the great-great-grandson. George Washington surveyed and laid out the grounds.

The residence and stables were designed by no less than Salem's famous wood carver, Samuel MacIntyre. The glassed-over pit for growing pineapples was doubtless among the first greenhouses in the New World.

The present greenhouses are replacements of those erected against the old garden wall. In them are venerable grape vines; camellias among the finest grown

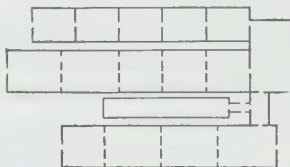
under glass; a wonderful Cherokee rose, and numerous other interesting things not so generally grown in greenhouses.

One of the recently replaced houses, has our new double side ventilation, an improvement for certain difficult to grow plants, which has proven very successful.

On the finest of the New England estates you invariably find Lord & Burnham greenhouses. Below are a few plans indicating the size and scope of some of them. In our latest catalog is page after page giving names and locations of greenhouses we have designed and erected for outstanding persons, all over the country. It is most conclusive evidence of Lord & Burnham leadership and the preference for their greenhouses.



Wm. C. Endicott of Danvers, Mass., has two separate Lord & Burnham greenhouses. One is for storing of bay trees. This plan shows the general purpose house 18 feet wide and 50 long with work room at the left.



E. S. Webster, the head of the great Stone and Webster Company several years ago had us build this extensive group of greenhouses at Chestnut Hill, Mass. Four other Boston executives of the company also have Lord & Burnham houses.



For Robert Saltonstall at Readville, Mass., we built this general purpose greenhouse with a heated frame along the southern side.

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Architect



JOSEPH M. SAVAGE, ARCHITECT



INDIANA LIMESTONE COMPANY



Softly lovely colors are employed in the living room of this Southampton home, with crimson and green and gold predominating. The green marble of the mantelpiece is "mirrored" in the green Mohawk Chenille carpeting. Elsie Sloan Farley, of New York, was the decorator.

CHENILLE AS THE DECORATIVE BASE

This gracious home in Southampton, Long Island, demonstrates again the abiding charm of "the weave of luxury"

SUCCESSFUL interior decoration requires, above all, unity. There must be some element to which all else, in varying degree, is tributary. Increasingly, this element is coming to be the floor covering—the carpeting. And the choice is falling more and more to Mohawk Chenille, so aptly called "the weave of luxury."

The vogue of Mohawk Chenille is readily understood by those who appreciate its adaptability to a variety of rooms, its perfect conformity to irregular room outlines, its harmonizing qualities as a foundation for the other furnishings, and its impressive charm and quiet "livability."

Chenille, as many people know, is the only floor-covering fabric that is virtually without technical restriction in its design, color and weaving. It can be woven to order to follow any room outlines, however intricate—around hearths, stairway approaches, into bays—all without cutting or patching and with uninterrupted bordering. It is, in short, the

only woven floor covering that is actually "custom-built."

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The Mohawk Carpet Mills—America's largest producers of Chenille—maintains a staff of Chenille experts who are constantly at the service of decorators and owners to advise on color, pattern, pile depth and cost. Inquiry is invited concerning its fine Chenilles, both ready woven and woven to order. Address the Mohawk Carpet Mills, General Sales Offices, 295 Fifth Avenue, New York.



The dining room in the same Southampton home, decorated by Elsie Sloan Farley. The painting over the mantel is an original Reynolds. The Mohawk Chenille carpeting is an unfigured pale green—loomed to frame the hearth.



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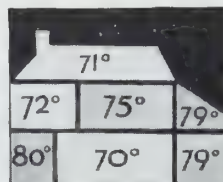
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All along the route this lone woman traveler had been assisted by the American Express organization.

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But it was this letter in Venice that brought home to her the completeness of American Express Service.

From Rome she went to Naples. It was the American Express which secured a room for her during the busy season; and provided a guide who made worth-while her trip to Pompeii and Vesuvius; and it was an American Express man who saw her safely on her steamer bound for home.

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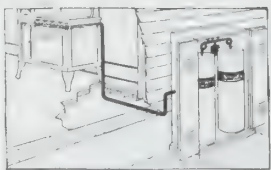
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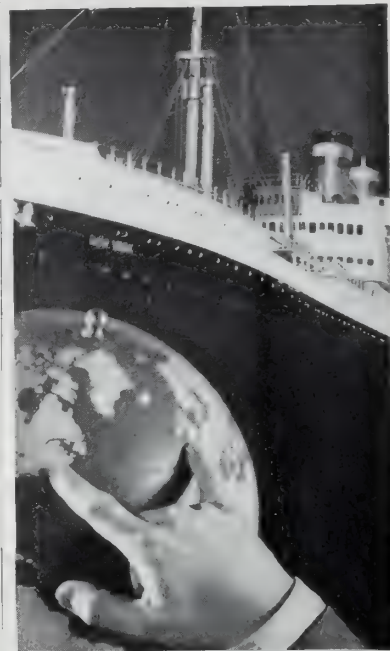
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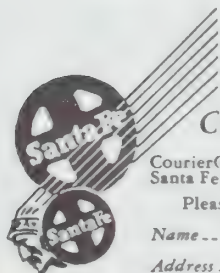
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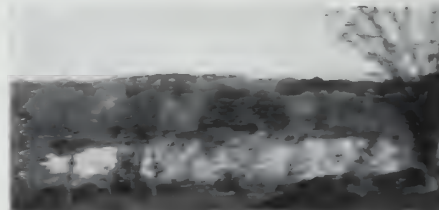
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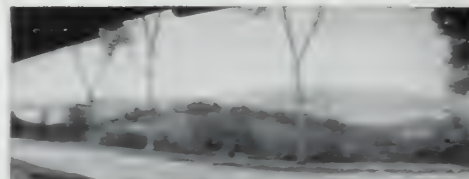
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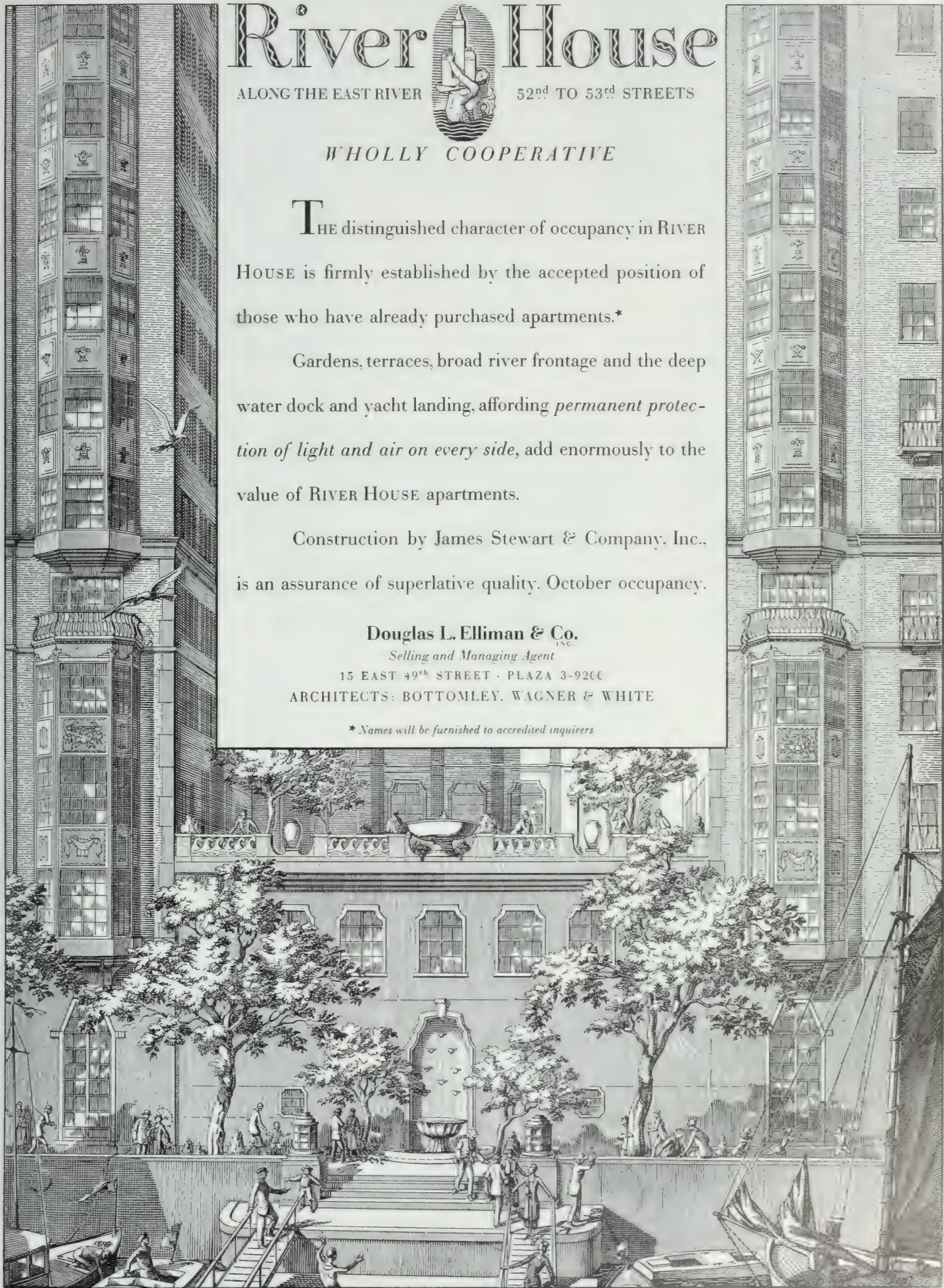
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From Paris France

November 16, 1929
8 Rue Euile-Augier
Le Jouviet (S.O.)
France.,

Dear Sirs,

Will you kindly write me in detail more about the twenty-five acres and house, listed at thirty thousand dollars in the October issue of Country Life. I expect to return to the states to live in a few months and am interested in finding a place which is absolutely country-fied.

Thanking you in advance, I am

Sincerely yours,

W. L. L. L.

TELEPHONE: DARIEN 1140

WHEELER

REAL ESTATE

174 POST ROAD

DARIEN, CONN.,

December 8, 1930

Advertising Dept. Country Life,
244 Madison Avenue,
New York, N. Y.

Dear Sirs:-

We know you will be delighted to hear that a small advertisement of ours in Country Life brought to us a client from France.

To bring a client from the suburbs of Paris to the suburbs of New York speaks well for the potency of this little advertisement. It appeared in October 1929. Pleasant negotiations were carried on for a little over a year which culminated in the purchase of a house in the Ox Ridge section of Darien, Connecticut on December 1, 1930.

We are enclosing the letter from France and give you permission to use it as you see fit. The distance covered by our advertisement and the leisurely selling both please us. The client, your magazine and our office are all happy now!

Very truly yours,

Mr. & Mrs. Herbert Wheeler,

By *Herbert Wheeler*

to
Darien
Connecticut

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the admirably located, restricted, and
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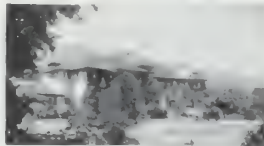
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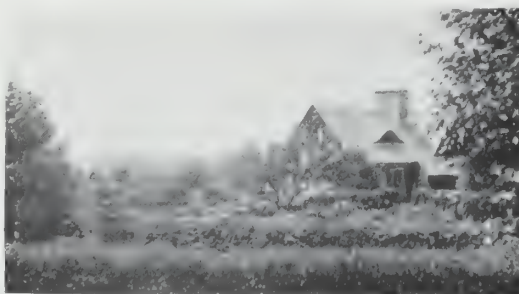


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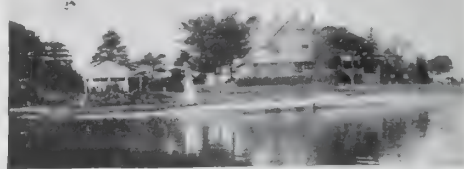
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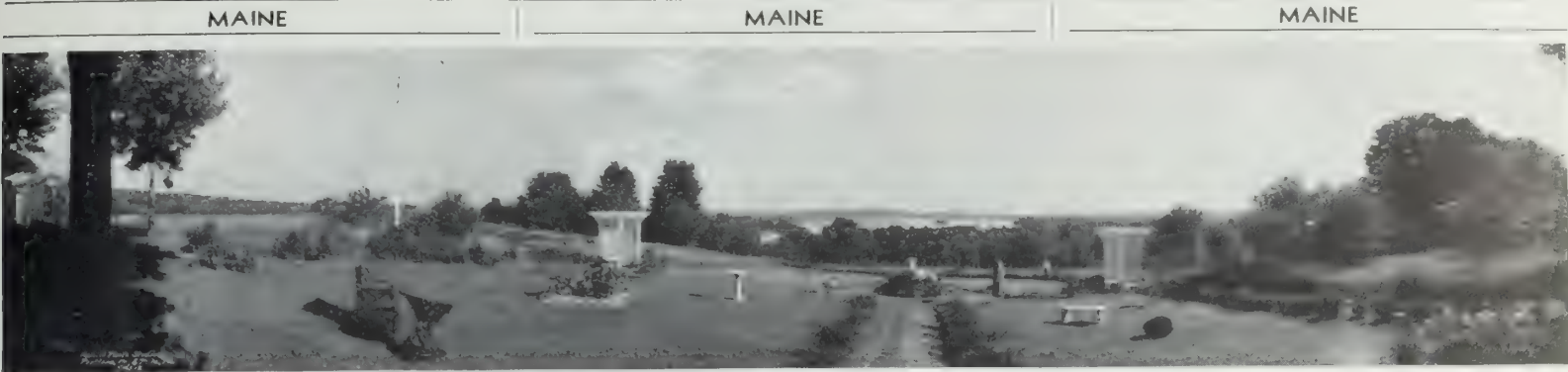
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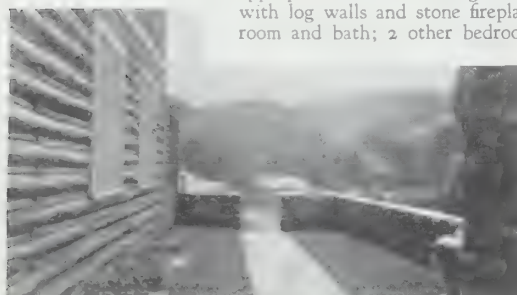
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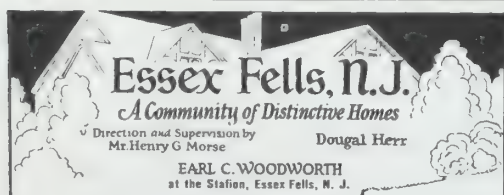
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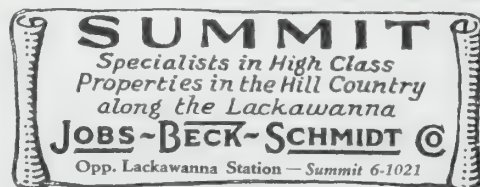
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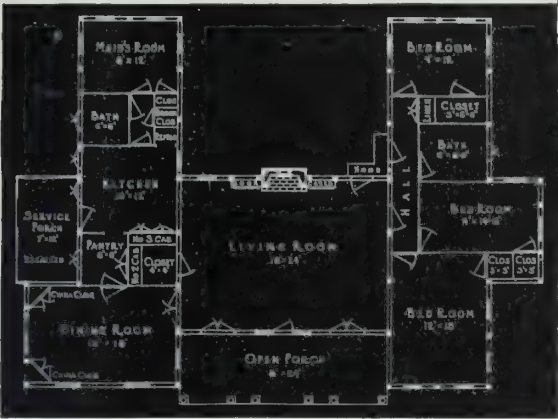
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Very truly yours,

L. D. Scott

LSS/A

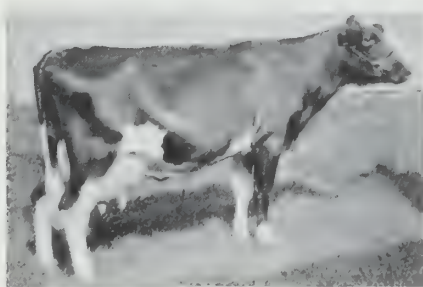


Barr Dairy Queen, an achievement in approved Ayrshire type in the Strathglass herd of Hugh J. Chisholm, Portchester, N. Y. This beautiful cow is by the herd sire, Dalgig Speculation, whose dam, Carston Cinderella 2nd, and her mother and daughters, were of the same stamp

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Zenia Sonny, son of Zenia's Sultan in the D. E. Huff herd in Orange, Cal., was senior and grand champion bull at seven California shows and first prize two-year-old at the National Dairy Show, 1930



Pabst Korndyke Cornflower, the Holstein cow that sold for \$30,000, and made 1,002 pounds of butter as a two-year-old. She was reserve all-American four-year-old in 1927 for Pabst Farms, Oconomowoc, Wis.



Quaker Girl of Pencoyd, A. R., foundation cow in Frank Graham Thomson's Brookmead Farm herd, which died last August in her eighteenth year. She was the dam of six sons and six daughters



Helen of Hill Girt, A. R., prolific foundation cow in the Hill Girt Herd of H. G. Haskell, Cossart, Pa., has three A. R. records, and twelve progeny, the oldest of which, Elen, has two A. R. records



Bell Farm Rosalind, Beautymore Homestead Oak, Little Gift Fobes, and Grace Pontiac Homestead Girl, a group of high producing females in E. J. Baker's Silver Glen Farm Holstein herd, St. Charles, Ill.

by **ROBERT V. HOFFMAN**

MANY breeders of cattle are elated at the increase of females in their herds this year. One Guernsey breeder writes: "The seventeenth heifer calf out of a possible twenty arrived to-day. This equals the entire female calf crop of the past three years." A Jersey breeder says: "We have had an eighty per cent heifer crop for the past six months, and our barns are crowded. It looks as though we would have a surplus of females for the first time in five years. As a rule, we have had more male than female calves." From three other farms has come word that the yield has been from fifty to sixty per cent above the average. As these reports are from outstanding breed nurseries which are the source of the quality supply of breeding animals, the increases represent a substantial gain to the industry as well as the individual. A country gentleman who has given considerable time to a study of the question says that climatic conditions are a factor in sex determination. "You will find that the increase in females is not peculiar to any tribe, breed, or race—bovine, equine, porcine, or human. It is general, and I am convinced that the weather is an important factor. You will recall that, for a number of years, breeders have been reporting a surplus of young bulls. I found upon investigation a surplus male population in all breeds; and it is now becoming increasingly apparent that the reverse is generally true. It may interest live-stock fanciers to know that, in my home town, more than sixty per cent of the infants born since September first have been females. Whether the proud parents had sex preferences or not, I cannot say; but I do know that dairy cattle breeders have and welcome the change, and hope that the weather will continue to favor the female of the species for some time to come."

Thirteen foundation cows in the Hill Girt herd of H. G. Haskell, Cossart, Pa., eight of which are still living, have produced ninety-nine progeny. Among them Helen of Hill Girt, a descendant of Glenwood Boy of Haddon, is outstanding. She has three A. R. records, one of over 700 pounds of butter fat, and is the dam of five sons and seven daughters. She was born in 1916, and has had a living calf every year since she dropped her first in 1918. Her last, a son, Golden Tora by Golden Searchlight, is a herd sire.

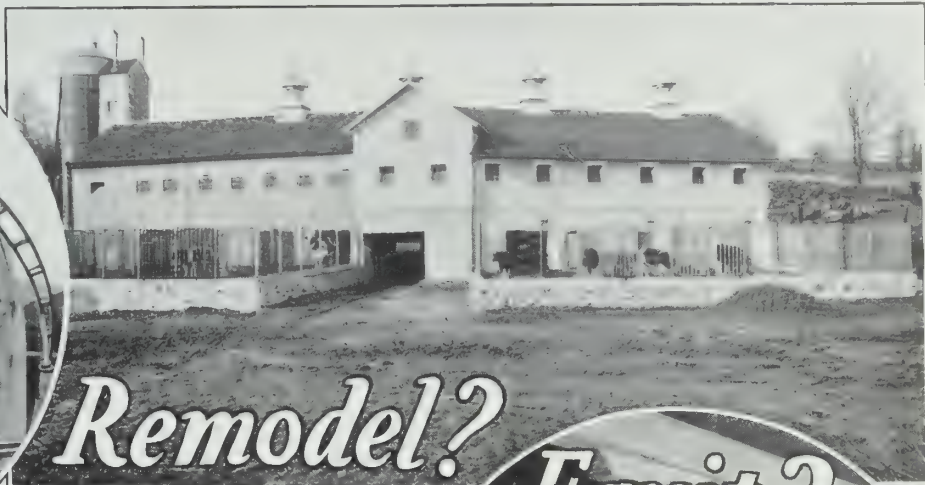
Helen's oldest daughter, Elen of Hill Girt, dropped in 1921, has two A. R. records and three sons and four daughters. Mixer Dora, another foundation cow, is a daughter of Langwater Demonstrator. She was born in January, 1914, and has recently dropped her eleventh calf. Ultra Golda, a noted daughter of Ne Plus Ultra, left her mark in the herd as the mother of the foundation sire, Merry Ne Plus Ultra of Hill Girt, A. R. She had four other sons and a daughter.

Quaker Girl of Pencoyd, A. R., prolific breeding cow in the Brookmead Guernsey herd of Frank Graham Thomson, Devon, Pa., was the dam of twelve progeny—six sons and six daughters. Two of her sons are in the Advanced Registry—Langwater Stars and Stripes 2nd and Brookmead's Royal Master of River-view. Two other young sons—Brookmead's Arcadian and Brookmead's Frederick—head the herds of Cyrus Williams in Three Lakes, Wis., and at Oaks Farm, Cohasset, Mass. Three daughters—Brookmead's Quaker Lady, Myrtle, and Water Lily—have Advanced Registry records and are excellent mothers. Quaker Girl of Pencoyd was born in January, 1913, and was purchased by Mr. Thomson when a heifer. She dropped her first calf in September, 1915, and her last in October, 1929. She died at the farm last August, the last of a group of old foundation cows distinguished for their longevity and fecundity.

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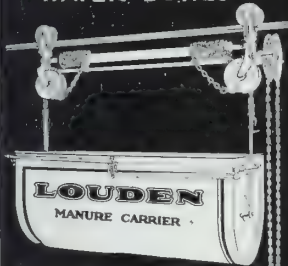
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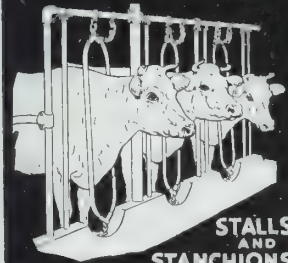
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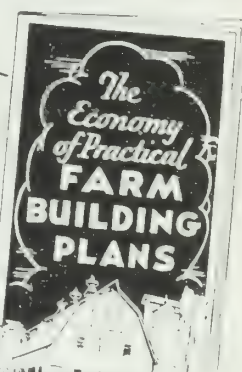
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At Robinwood Farm, Madison, N. J.

Monday, June 1st, 1931

The first day of Jersey Week

At 12 o'clock noon

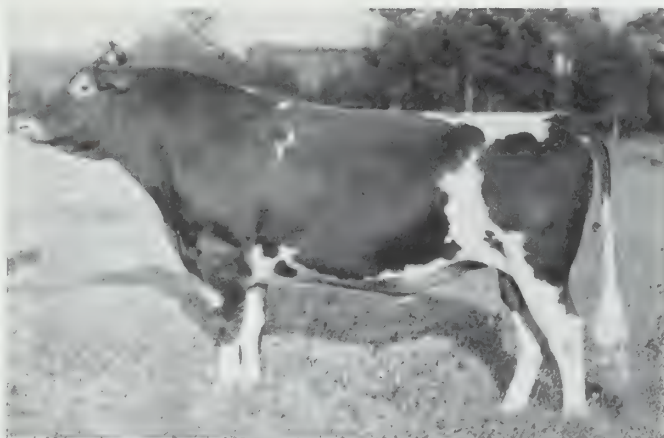
In this select draft of about fifty head from our Spring importations are animals which will appeal to the country estate owner for their beauty and utility as well as for their blood lines.

Write for catalogue

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Farm, Madison, N. J.

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Five daughters which averaged 639 lbs. of butter fat with first calf.

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Herd Federal Accredited and Blood Tested.

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Ayrshires are heaviest producers of four per cent milk—and Ayrshire milk has no equal for the nursery or the table of the discriminating consumer.

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Langwater Holliston is one of the few noted breeding bulls to be admired alike for his ability to sire good sons as well as good daughters. Through four generations, his descendants have been distinguished for their consistent and profitable production. Among them are Advanced Register champions and leaders in both the single and double letter classes.

ARE PROFITABLE PRODUCERS

Langwater Holliston's sons and grandsons are prepotent. They transmit his dairy likeness and productive ability. They are improving production and type in leading herds in this country and Canada.

AND THEY BREED ON

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One of the choice young cows in the Coventry-Florham Sale.

Four Important Guernsey Sales

featured by

The National Consignment Sale

at the Trenton Fair Grounds, Trenton, N. J.

Thursday, May 14, 1931

A draft of sixty-five head of top breeding animals chosen from the leading herds of the country and including

45 Cows

15 Heifers

5 Bulls

✓ ✓ ✓

The Coventry-Florham Sale

Trenton, N. J.

Friday, May 15th

Sixty head from such well-known Guernsey nurseries as

Coventry
Gayhead

Florham
Hallmark

Langwater

Hill Girt
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Discriminating buyers of show and producing Guernseys will find this year's offerings to these Nationally known sales well above the average, having been selected with a view to meeting the demands of the present market for outstanding breeding animals. They are Federal accredited and Blood Tested.

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Bellaire Farm Dispersal

Saturday, May 16th

The full particulars of which will be given in the May issue of COUNTRY LIFE.

✓ ✓ ✓

The Moorland Farm Dispersal

Monday, May 18th, 1931

Includes 10 daughters, 27 granddaughters, and several great-granddaughters of the Prepotent A. R. sire, Langwater Soldier.

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Imported Primrose of Courtil du Ray, F. S., 14,420 lbs. milk; 899 lbs. B. F. in A.

Champion Cow of the Island of Guernsey

WHY PRIMROSE BUTTERFAT IS A GREAT SIRE!

Above is shown a photograph of a great breeding, producing, and show matron—the dam of Imported Primrose's Butterfat.

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HILL TOP FARM

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The Home Of The Butterfats

George Hendee, Owner

Frank Smith, Mgr.



Sir Galahad III, imported Thoroughbred stallion owned jointly by Messrs. Woodward, Hancock, Fairbairn, and Field, heads the list of winning sires of 1930. His progeny, including Gallant Fox, won forty-nine races for a total of \$403,130



At the left, the beautiful head of the Belair Farm's great brood mare, Margarite, the dam of Gallant Fox and Petee Wrack



Broomstick, noted Thoroughbred stallion, is thirty-one years old. The sire of two Derby winners is spending his declining years at the stock farm of the Harry Payne Whitney estate in New Jersey

Walter Vosburgh, official handicapper, than whom there is no more respected or better informed follower of the turf. His book on racing in America, published privately by the Jockey Club, is very highly prized by students of racing. On May 30th, 1930, he was given a silver tea set by seventy-five trainees, in appreciation of his forty years of service



"Doc" Pardee, Arizona cowboy, wrestler, and broncho rider, for whom Earl Sande rode his first series of races. In 1916, Sande had twenty-six mounts, "in various kinds of races," and won twenty-six races for "Doc" Pardee



by **ROBERT V. HOFFMAN**

THE record in the stud made by Sir Galahad III confirms the judgment of the four American sportsmen who imported him. His performance and pedigree appeared to justify the high price paid for him. He had been a heavy stake winner in France and England, capturing the *Prix Boiard*, *Poule d'Essai*, *Lincolnshire Handicap*, and a match race with *Epinaud*. His first crop of youngsters also had performed creditably, winning several stakes. The races won by the progeny of his sire, *Teddy*, a noted race horse, and of his dam's sire, *Spearmint*, also a winner, averaged better than a mile and a quarter, indicating an inheritance of speed and endurance. And, happily, Sir Galahad III has proved to be one of the outstanding stallions of a generation, heading the winning sire list for 1930, fourteen of his progeny having won 49 races and a total of \$403,130.

To be sure, his outstanding offspring is *Gallant Fox*, the largest money winning horse of all time; but other of his get, notably *Insko*, *Scout 2nd*, *Flying Gal*, *Betty Derr*, *Galaday*, and *Sir Andrew*, have proven fleet of foot. His later foals look promising and, as he is being bred to the good producing mares, much

is expected of his later progeny. Sir Galahad III is now in his eleventh year. He is standing at Arthur Hancock's *Claiborne* stud in Kentucky.

Broomstick, noted sire of turf winners, is spending his declining years at the *Harry Payne Whitney* farm at *Brookdale*, N. J. The son of *Ben Brush-Elf* is thirty-one years of age. *Broomstick* won the *Juvenile*, *Expectation*, *Great American*, *Travers*, and *Brighton* stakes, and was placed in many others. His total winnings amounted to \$74,570. He has headed the winning sire list three times, and his progeny have won nearly every important race and more than \$2,500,000 in money. Among them are two Derby winners, *Meridian* and the filly *Regret*. Another son, *Whisk Broom 2nd*, sired *Whiskery*, also a Derby winner, and his brother, *Victorian*, a noted winner out of *Prudery*.

RINGSIDE AND TURF

A correspondent writes to us from Phoenix, Arizona: "It may be interesting to your readers to know something of the man for whom Earl Sande rode his first series of races.

"Earl Sande came down from Idaho to Prescott with a carload of horses, when there was racing about these parts. There he came to the notice of 'Doc' Pardee, then a liveryman at Prescott, who used to race a few horses—mostly quarter horses—on the side.

"Sande went down to Tucson and was hurt down there. Pardee followed him and took care of him. Sande then rode for Pardee and they made somewhat of a clean-up at the various meetings in this part of Arizona.

"Doc has been a wrestler, a cowboy, and a bronc rider, and he has taken the highest honors in that game, is a fine outstanding character in Arizona and a good friend to all.

Three and Five Gaited Saddle Horses



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Always prefer to have you come to see my horses before purchasing, but if that is not convenient and you will let me know the size and type you want, will be glad to send photos with full description if think have one that will suit you.

If for any reason you do not find as described, you can return at my expense after you have given horse a week's trial, but if you find as described and for some personal reason you do not like it you can return at your expense.

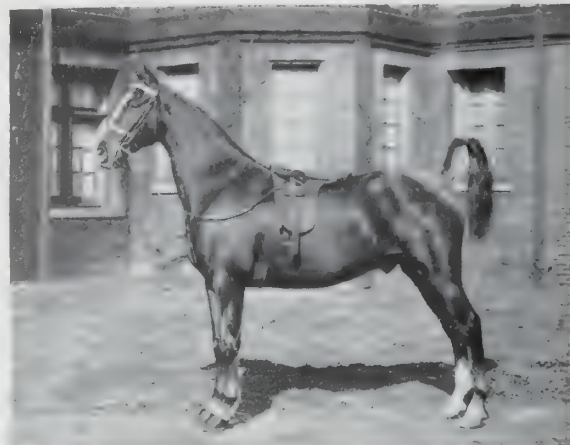
Also guarantee safe delivery of any horse.

Transportation charges from Chicago to most any point within a radius of one thousand miles, does not usually exceed \$50.00.

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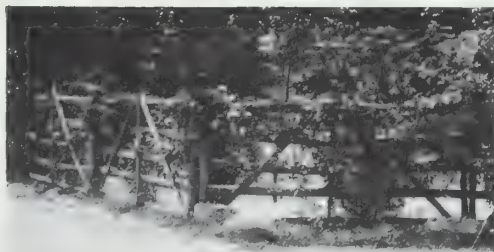
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MANAGER OF ALGONQUIN MANOR
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Ideal Type Cow

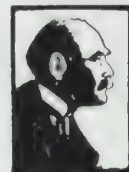
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Lifelong fences are made by men who know from long experience the requirements of paneling for hunting country and fencing for country and suburban estates.

Posts are hand-hewn—rails hand-split—quality of materials assured by our guarantee.

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SPECIFICATIONS

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Rails of sound selected chestnut heartwood . . . standard length eleven feet.

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Mrs. R. C. Bondy, owner of Wild-oaks Kennels, with Bobby Burns on his return from England, where he completed his championship



Champion Rosstor Riatt, a top quality West Highland white acquired by Edgerstoune Kennels, Mrs. John G. Winant, Concord, N. H.



Champion Lucason of Ashtead O'Belhaven, owned by the Bellhaven Kennels at Red Bank, N. J., is one of America's premier show dogs

Best in show this year at New York, for the second consecutive time went to John G. Bates's wire bitch Champion Pendley Calling of Blarney



THE series of eastern shows, which started with Baltimore on the 6th and 7th of February and ended with Boston on the 23rd, 24th and 25th of the month, definitely established one thing, and that is that interest in dogs is increasing. In the terrier breeds, there were not as many new importations as are usually brought out over this circuit. We are inclined to the belief that this is due more to the fact that it takes a better terrier to win than to the somewhat unfavorable business conditions. Years ago the word imported was practically necessary in connection with a really successful show animal in many breeds. Big wins were made year after year by English dogs. At Westminster this year winners and reserve winners dogs in wire-haired fox terriers were taken by home-breds; reserve winner in bitches was a home-bred. Furthermore, two American-bred fox terriers which were shown in England during 1930 were eminently successful. All in all we are inclined to consider, as one of the most important factors in connection with the lack of newly imported terriers in the terrier group at New York, the increase in quality in American-breds and a slight scarcity of outstanding specimens from the other side.

At Baltimore that beautifully balanced English setter, Blue Dan of Happy Valley, one of the best headed dogs this breed has ever seen, went best in show. This dog belongs to the Happy Valley Kennels, owned by Dr. and Mrs. A. A. Mitten. Not only was Blue Dan best in show at Baltimore, but he was runner up at Westminster to Pendley Calling, the fox terrier, and had the same honor at Boston to another fox terrier, Weltona Frizette of Wild-oaks. Pendley Calling for the second successive year was best in show in New York. This beautifully made wire-haired fox terrier bitch, belonging to the Blarney Kennels, the property of John G. Bates of Morristown, N. J., topped an entry teeming with quality all the way through. In the final analysis she was pressed by Blue Dan, but of the two dogs, the wire was declared the better. At Newark that well-known wire-haired fox terrier, Champion Lone Eagle of Earlsmoor, the property of Dr. and Mrs. Samuel Milbank, went over the best entry of dogs that was ever gathered in that town. Frank Spiekerman, who for a great many years has made history with his Hitofa Kennels at Greenwich, Conn., has recently

gone in for Welsh terriers and Scotties, and the kennel now houses some extremely select specimens, one of which is the Scottie Rookery Repeater of Hitofa, the dog which handily won best in show at New Haven. At Hartford and Boston, International Champion Weltona Frizette of Wildoaks swept the boards.

A best in show contender that had a great deal to be said for her at Hartford was the spaniel bitch Rowcliffe Miracle Maid, belonging to J. Macy Willets of the Cassilis Kennels. This bitch is a particularly attractive parti-colored one that ranks right at the top of her breed. At Boston Frizette was closely crowded by Blue Dan of Happy Valley. Blue Dan had previously beaten O. B. Gillman's fine parti-colored cocker bitch, Idahurst Belle II, a really gorgeous cocker. While I have seen her show in better form than she exhibited at Boston, nevertheless she was worthy of careful thought. Another dog that appealed to all very strongly was George S. West's beautiful greyhound, Gamecock Duke of Wales. He is the type of greyhound we are after.

Just as Westminster was a repeat of last year for Pendley Calling, so Boston was a repeat for Weltona Frizette.

A feature of more than passing interest in connection with the Boston show was the additional entertainment provided by sheepdog trials, whippet races, and the Byrd dog team. The sheepdog trials were won by Preston Davenport's extremely accurate worker Spotty; this bitch gave a masterly exhibition. Frederick R. Eddington got the call in the whippet races with his newly imported Nylgha; but it was not until the team of Labrador huskies, driven by Ed. E. Goodale of Ipswich, Mass., made the round of the arena that the house became really enthusiastic. These dogs carried the members of the Gould Geographical Survey, which was a part of Admiral Byrd's scientific expedition in the Antarctic, to within 247 miles of the South Pole. They were present during the three days of the show, getting their share of petting from the passersby, and incidentally their share of food from everybody in the building, as all seemed to feel that the proper thing to do was to toss them something to eat.

The whole circuit showed that there is an increase in interest and that the general public is becoming more dog minded and dog conscious all the time. This is highly important in the interest of pure-bred dogs in America.



One of the outstanding Scotties from Mrs. T. W. Durant's Hillwood Kennels at Roslyn, L. I., is International Champion Laurieston Lorraine

Erin Danes are known the world over for their gentle dispositions and their great love of children.



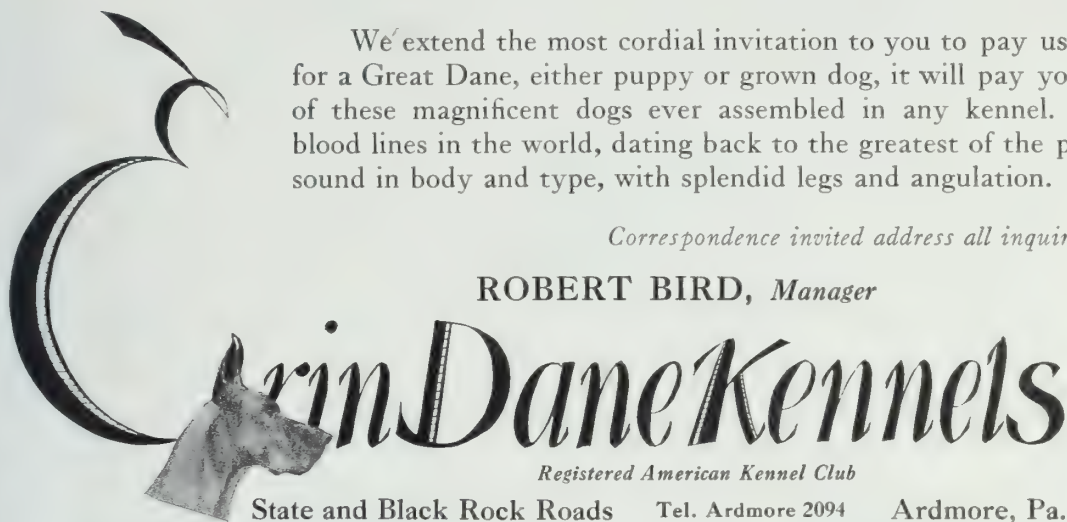
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Correspondence invited address all inquiries to

ROBERT BIRD, Manager



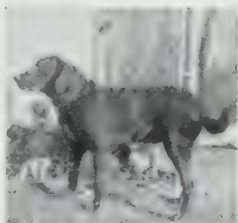
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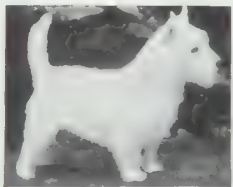
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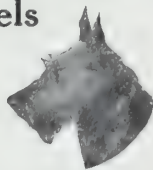
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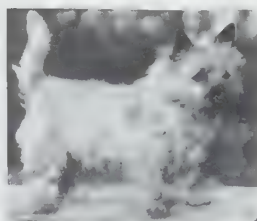
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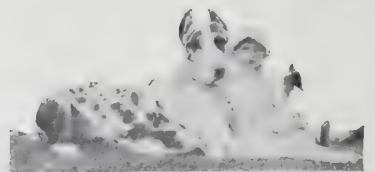
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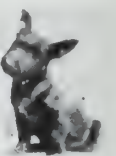
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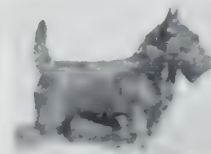
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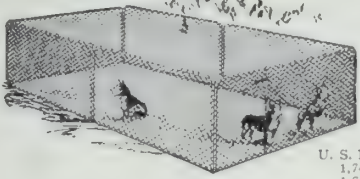
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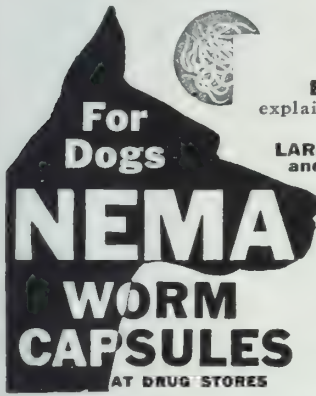
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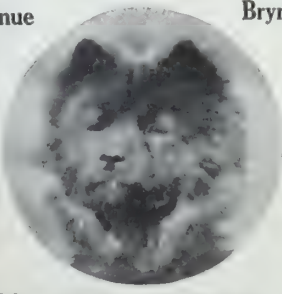
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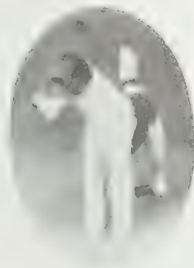
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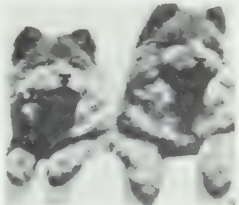
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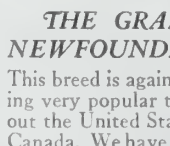
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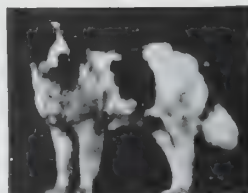
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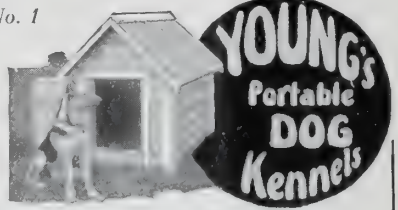


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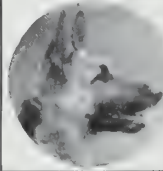
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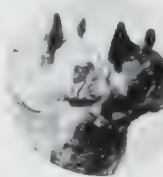
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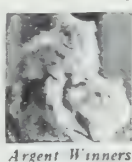
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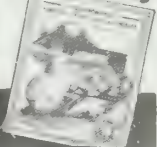
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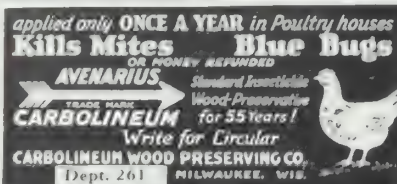
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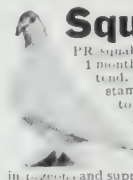
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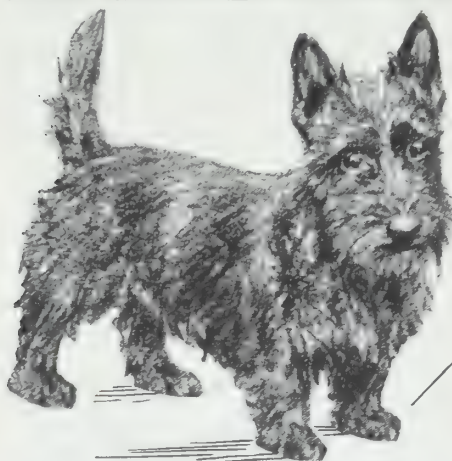
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with **DIANA NORTH**

THESE gay Venetian glass animals pictured on the right will entice you into a smile no matter how depressed or tired you are feeling. They make a fascinating pair of ornaments for a mantelpiece or a table. The horse has a glossy black mane, his body being white speckled with gold. The mule is black translucent glass with emerald mane, hoofs, and tail. Both these amusing animals are the work of one of two brothers called Mazzon in Venice, and their work has never been shown commercially until quite recently. They are made entirely off-hand—that is, blown on the pipe with no other aid than a pair of pincers, to shape the object as it takes form; each object, therefore, has a certain individuality which adds to its charm, as well as to its artistic value. The price of \$25 each (which includes careful packing) is not excessive considering it is a unique *objet d'art*. Each animal is about 6 inches in height and approximately 9 inches long. Express collect.—CARBONE, 342 Boylston St., Boston, Mass.

reproduced from an original old sea chest found in Boothbay Harbor, Maine. It is made of pine, with dovetailed corners and tarred becketts at the ends, and is so stained as to give a weather-beaten, aged effect. It is splendid for a boy's room, or to use as a porch box in



Though there have been several important exhibitions of modern Swedish glass in this country, notably that arranged by the Metropolitan Museum, it is surprisingly difficult to know where one can purchase it. Gilman Collamore & Company have quite a selection, of which these two fragile pieces pictured below are a part. The bottle, through its simplicity, attains a high degree of sophistication; the silhouette of an archer is etched upon the clear glass, and there is a quaint tulip-shaped stopper. The vase in the planet and fern design is ideal for short-stemmed flowers, being 7 inches high; it should hold at most only half a handful so as to show the delicate transparency of the glass. The quality of this sheer glass is as hard to describe as it is to photograph but has made the name "Orrefors" renowned throughout the world. The boudoir bottle is priced at \$17 and the vase at \$8. Both will be sent express collect but free delivery within city limits.—GILMAN COLLAMORE & Co., 15 E. 56th St., N. Y. C.

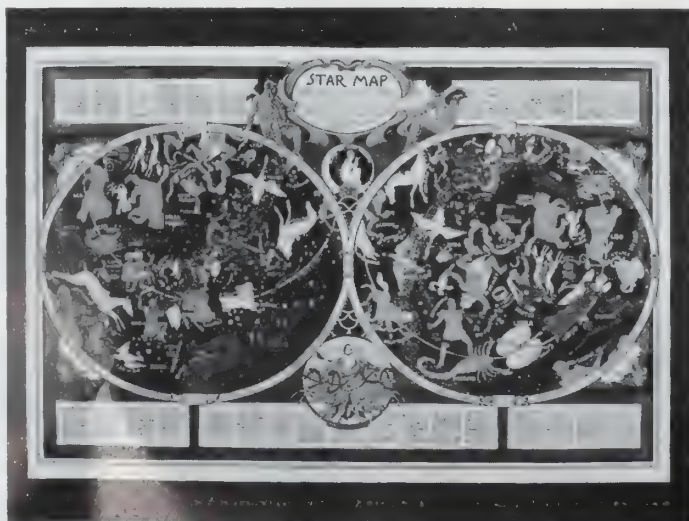


which to put loose cushions and odds and ends at night; it would also make an attractive firewood box. It measures 45 inches in length, and 17 inches both high and wide. The ship is painted in natural colors. Amazingly low priced at \$16.00. Sent express collect.—MADOLIN MAPELSDEN, 825 Lexington Ave., N. Y. C.



White is so all-important in decoration this year that this lamp would lend an ultra smart note to any living room. It is an antique English apothecary jar of opaque white which has been decorated with a decalcomania transfer of a sprightly fox. The shade is charmingly simple and direct, making the whole effect far removed from the fussy and dowdy lamps one is apt to see around nowadays. The fox's head makes a sporting doorstop, particularly in a country home. It would be especially stunning in a game room or library in either vermilion or sage green, while one could have it in silver gray or black for a more sophisticated touch, or in any other color you prefer. The lamp with shade is priced at \$55, the doorstop at \$5; both sent express collect.—STUDIO OF DECORATIVE SUPPLIES., 578 Madison Ave., N. Y. C.

Being as I am an ignorant land-lubber I cannot tell you whether the boat pictured on the lid of the sturdy chest at the right above is a cutter, sloop, or schooner. However the box itself is known as the Boothbay Sea Chest and it was



Although one sees a number of maps in the shops, this is quite the most dazzling one I have yet discovered. A Star Map in bright reds, blues, yellows, and greens, all placed against a deep, blue-purple sky. It is a chart of the summer and winter skies in the Northern Hemisphere, and is fascinating. Although vivid in color, it would fit in well with almost any decorating scheme because of the variety of the hues. All the constellations are here—the Ram, Bull, Crab, Scorpion, and Heavenly Twins, pictured in their amazing forms. Under one of these, the astrologers say, you were born; wouldn't you like to find it for yourself? And what about the Dog Star, Cassiopeia, and the Lyre of Orpheus? The children will adore looking at this map, and it will add the glamor of the skies to the walls of your home. Size 10½ by 28 inches. The fine print upon the map, which you will find impossible to read because of the small size of the photograph, contains an amazing amount of little-known lore about the stars. Price \$1.50, prepaid.—GRAPHIC HISTORY ASSOCIATION, 29 Christopher St., N. Y. C.



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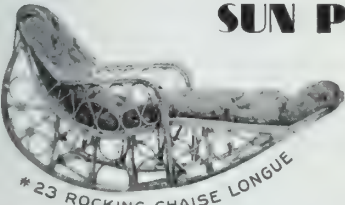
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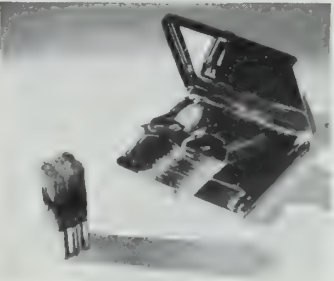
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A sporting note for the country gentleman or charming for the guest bathroom would be these three delightful boudoir bottles. The crystal white glass makes an effective background for the black

Scottie, who wears a bright scarlet collar, and for the two fighting roosters in red and black. The jockey and horse are also in the same color scheme. They can be had singly or in quantity, with either large necks or small ones. Priced at \$2.25 each. You can also obtain, at the same shop, amusing guest towels in numerous pastel shades with two Scotties, costing \$2.50 apiece.—BATH & BOUDOIR SHOP, 796 Madison Ave., N. Y. C.

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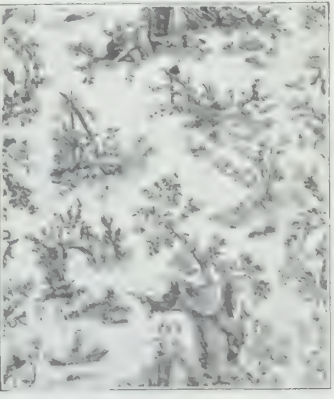
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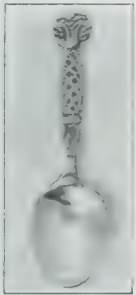
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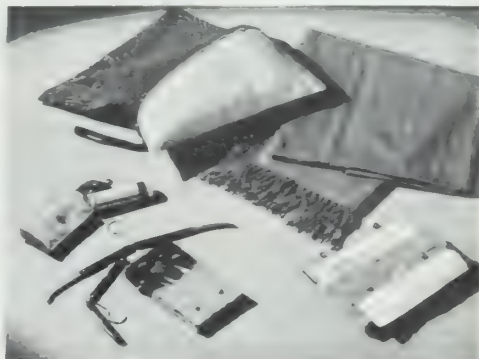
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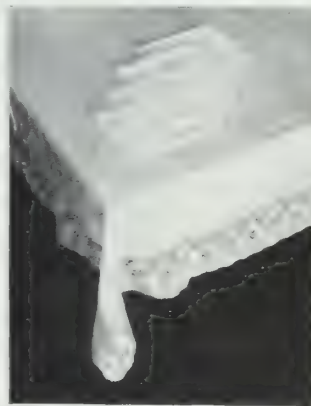


A *hors d'œuvre* tray for an informal spring luncheon or for appetizers at the cocktail hour is of yellow pottery with a sturdy Breton sailor and the two peasants colored in bright blue and orange. Its size, 11 $\frac{3}{4}$ inches long and 6 $\frac{1}{2}$ inches wide, makes it convenient for many other uses and, while it is, imported from France, it is priced at only \$2.50. Express collect.—MITTELDORFER STRAUS, 245 Fifth Ave., N. Y. C.

Travelling is not pleasurable unless one has the suitable accompaniments; we need a luxury or two to add glamour to that tiring and long train or boat trip. A very luxurious Bon Voyage present would be this moire case in blue, green, tan, or rose in which is concealed a camel's hair blanket, measuring 56 by 72 inches, and a peach satin pillow. The whole outfit is priced at \$35. Or if you prefer, why not send the small moire case that is pictured below it, which contains two cardboard cylinders, in each of which are twenty-four small round objects. These, when placed in water, grow to five times their size and are a good substitute for a combination sponge and washrag. You can get refills for them as they are meant to be used only once. Price, \$4.



The hanger set consists of six hangers in blue, green, and red enamel, and costs \$8. The Kleenex case in peach, turquoise, rose, tan, or brown also has an extra pocket in the back, containing a cold cream preparation and a half-dozen of the above sponges. \$5.—VAB SHOP, 771 Madison Ave., N. Y. C.



A delightful present for a June bride or to replenish your own linen closet, would be this tea or bridge tablecloth of sheerest linen, hand embroidered with a dart design and edged with Anjou lace. With six napkins, which are unusually large. Price, \$22. Express collect.—GRANDE MAISON DE BLANC, 540 Fifth Ave., N. Y. C.

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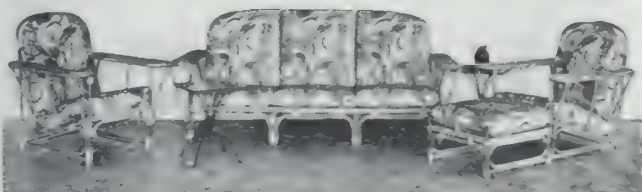
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On the Pleasants Pennington estate at Locust Valley, L. I. (shown on page 46), such a utilitarian feature as a dove cote has been made an architectural garden ornament in keeping with the classic atmosphere of the establishment

COUNTRY LIFE

C O U N T R Y L I F E I N A M E R I C A

Contents for April, 1931

Editor

REGINALD T. TOWNSEND

Art Editor

FREDERICK KLARMAN

Contributing Editor

C. STANLEY TAYLOR

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Publishers of Country Life, World's Work, The American Home, Short Stories, Le Petit Journal, El Eco, West, Star Magazine.

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NEW YORK

Centre Group

Lounge, \$274.

Matching Armchair, \$93.

Lower left

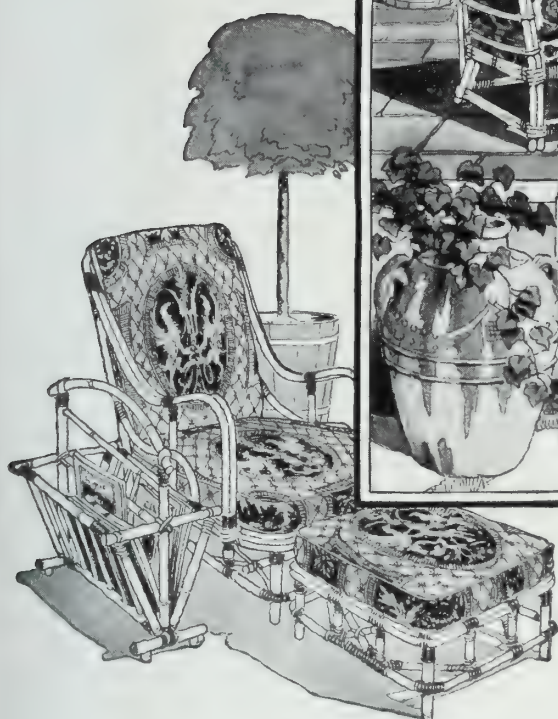
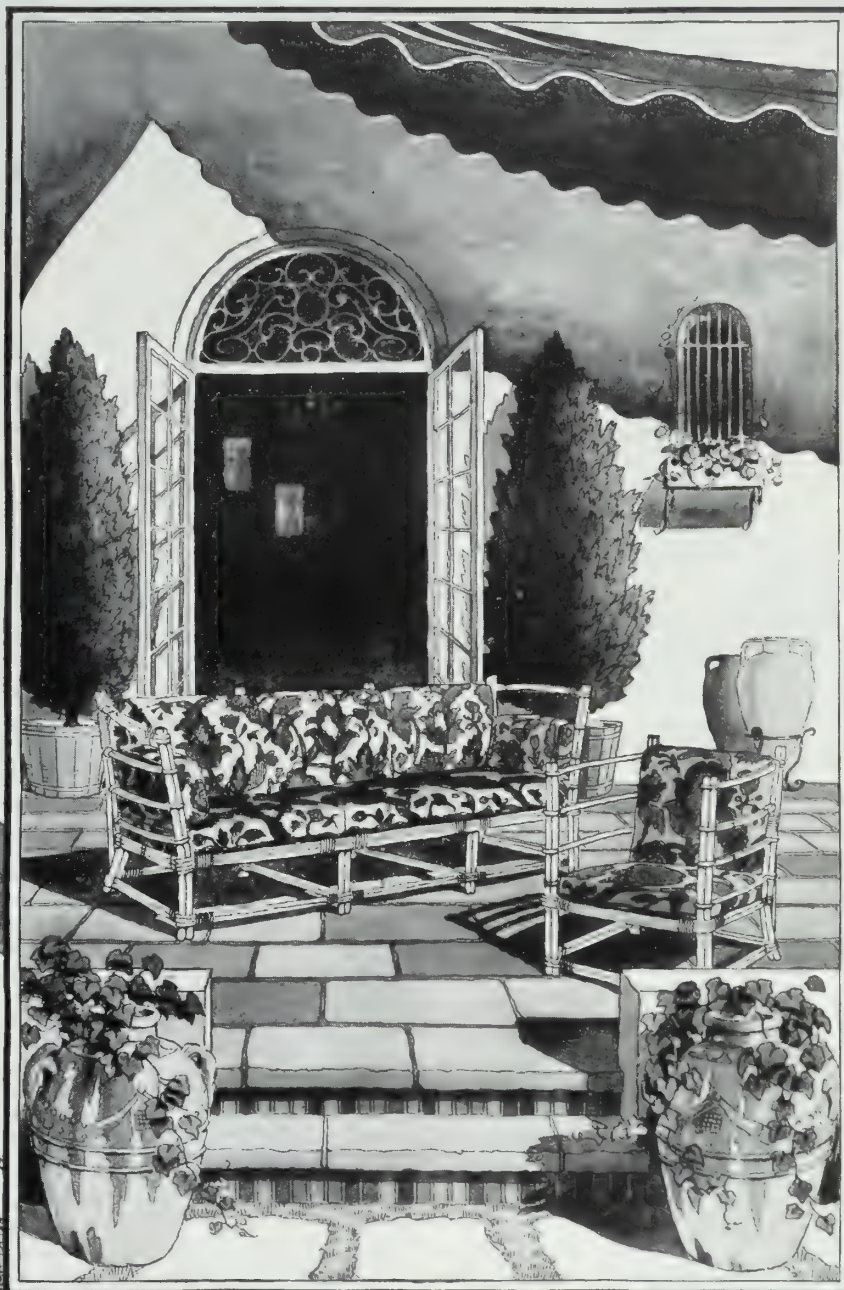
Armchair, \$102.

Extension, \$54. Rack, \$21.

Lower right

Table, \$40.

Sidechair, \$51.



New Fashions In **FURNITURE**

Move Into The Sunlight

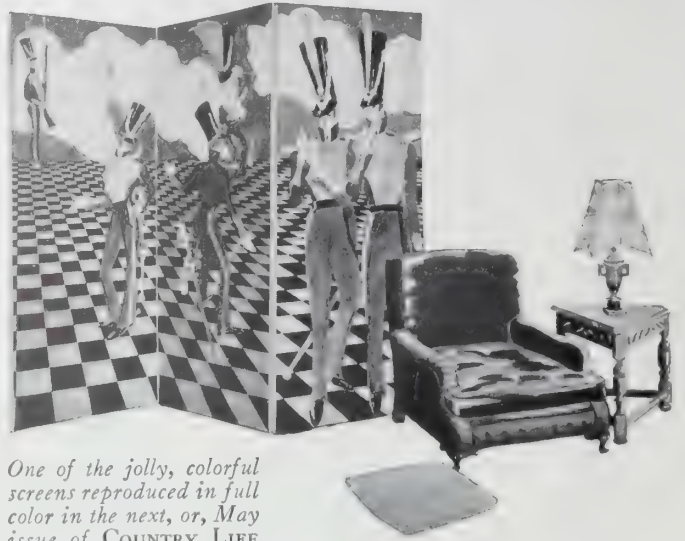
Altman's new selections in Summer furniture offer distinctive designs, a host of stunning fabrics, many waterproofed, and ornamental accessories for indoors and out. Complete assortments of reed, willow and rattan suites and separate pieces...garden umbrellas...umbrella tables...Marvel-Ease gliders and couch hammocks...beach chairs and rests...these are the things that make Summer happily colorful and comfortable. For the garden there are fountains columns, wells, oil jars, Majolica jars, seats, basins and flower stands.

SUMMER FURNITURE—SEVENTH FLOOR



Good days for you! Good nights for you!
In the leisure of Lloyd Cabin Quartet

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One of the jolly, colorful screens reproduced in full color in the next, or, May issue of COUNTRY LIFE

TALK OF THE OFFICE

NOW is the winter of our discontent made glorious springtime by this month of April. Those bulbs that we put away under the mangy-looking earth, with its patches of rotten snow and moldy mud, are getting ready to give their offspring a push up in the world, the head gardener tells us. The master shepherd of our flock reports the fields already alive with little knock-kneed lambs; we ourselves are scanning the classified ads for a seaside cottage named "Bide-a-wee" or "Idle-wisecrux"; and the circus elephants are about to set their ponderous feet to the road again. Yes, it's spring all right! Notice that tantalizing smell in the air that makes everybody prancy? Trees, that yesterday were nothing but black cracks against a pale and sullen sky, are to-day frothing a sea of yellow-green *joie-de-vivre* right over the edge of the horizon into where the blue begins. So, with no apologies to anyone, we can gleefully talk about May and the contents of our next number.

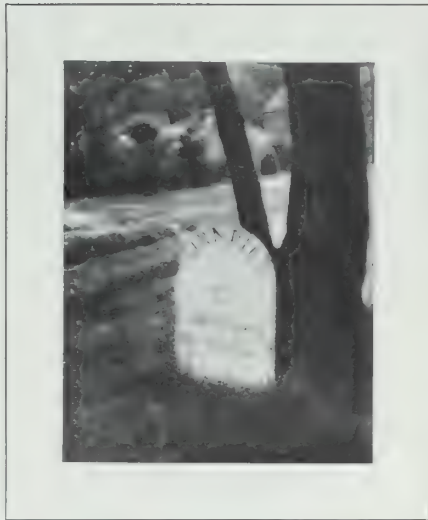
Lest COUNTRY LIFE readers get all excited and run out without their coats and rubbers, we present, first thing in the May issue, a glorious five-page sequence of decorative screens which bring wild life right into the home, showing for the most part nature scenes, animals and soldiers and the like, in full colors. The editor is being very secretive and wise-looking about the cover (what can it be!)—all we've been able to ferret out is that it is by Marguerite Kirmse. So it is doubtless very lovely and has something to do with dogs. However, the frontispiece we can tell you about; it is, before all the world, another of those masterly paintings in The-Room-of-the-Month series: An original dining room by the well-known decorator, Mrs. Emott Buel, and the picture was made for COUNTRY LIFE by that delightful artist, Miss Felicie Waldo Howell.

There are six pages showing the magnificent Paul D. Cravath estate; and pictures of the murals at "Grasslands"—the club in Kentucky which last year sponsored the Grand National. No one who has read one of Mrs. Sarah M. Lockwood's contributions to COUN-

TRY LIFE will ever be willing to miss an opportunity to read another—this one announces something new in wall decoration.

And now for a thrilling bit of news! But you'll find it in the May number, so why tell you here and now? Only it's about what camera-radio-screenland has to offer all of us who love movies, pictures, and music. It is time to follow the leaders and have fun with picture taking, for to carry a camera is the smart thing abroad, and Americans are only beginning to take up the game. If you had had a camera, for example, you might have taken (perhaps) the wonderful picture of a cascade of wisteria that we are putting on page 64; or the awe-inspiring canyon on page 46. Or movies, of horses and people in action—such splendid action as is seen in our article on the Kentucky Derby. Speaking of riding (and May is the month to do more than talk about it) there is a page picture of equipment for the well-groomed stable, and opposite it a number of well-known ladies and gentlemen demonstrate in the most agreeable manner what sport it is to ride.

After all that exertion and breezy outdoor activity, it is a relief to turn to the beautiful table arrangements which we have designed especially for springtime entertaining. Suggestions for smart outdoor furniture are pictured and, since we've started for the garden, a fascinating article on rock gardens might be mentioned now. We take you abroad, of course—to see the famous golf courses of Europe, and for the joys of the season in Paris. We give you some views of a lovely yacht in passing, that of E. T. Stotesbury, Esq., and a dog or two with that master dog artist, Morgan Dennis, "in person." Then we bring you back with a shock to "facing reality" in the practical article on weaknesses which one must guard against in building houses. For May is a month when one builds houses, sometimes only on paper (the kind that give no trouble whatever), sometimes in the air (these may give troubles aplenty!), and sometimes on foundations, which must be firm to stand the test of rough weather.



The milestone is the front yard, from which the Guild has derived its name

YESTERDAY'S TREASURE

A building adventure with an historic background

Illustrations by LURELLE VAN ARSDALE GUILD

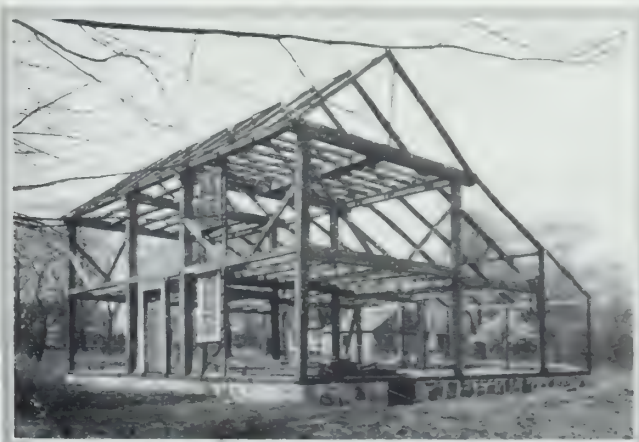
by **ELIZABETH H. RUSSELL**

HERE are so many interesting things to tell you about Milestone House, the residence of Lurelle Van Arsdale Guild at Noroton, Connecticut, that I hardly know where to begin. It is so completely of another day, both architecturally and decoratively, that stepping in at its open door is like passing into another century. In a few seconds of time we are removed from the modern world of skyscrapers, motors, and airplanes and find ourselves in antiquity, where ancient furniture dreams in the peace of faded tones and dusky rooms just as it might have on an autumn afternoon in the seventeenth century. Like the hero of "Berkeley Square" we find that we, too, prefer a house where woodfires crumble to ashes on deep hearths, tall clocks tick the hours away, and twilight falls on portraits of men and women in powder and periwigs, brocades and satins, who knew this country when it was young.

Since all perfect things exist in the mind first and vision comes before achievement, we are not surprised to learn that

Lurelle Guild—an artist by profession, an antiquarian by choice—visualized this house and its furnishings many years before it took shape. From boyhood he has been interested in all the objects which have to do with the early days of America, spending much of his spare time scouring the countryside of Connecticut, and sometimes going further afield in New England in search of treasures. Now they are all installed in his own house and the structure makes such a perfect background for them that the collection is, in its own way, as notable a gathering and achievement in Early American arrangement as that at the Wayside Inn, or in some of the various "American Wings" of our museums.

Three years ago Mr. Guild found an ancient house for sale in the town of Stratford, Connecticut. Although it was somewhat out of repair it was structurally sound and strong. Local history showed that it had been built about 1690. Mr. Guild had previously bought two acres of land in a beautiful location



Milestone House in process of being reassembled



Milestone House as it looks in its new setting



An Artist Looks Backwards Into The Future

William Smith, of Noroton, Conn., is officially an artist, but he is at heart an antiquarian. Antiques are his hobby and his delight. As a proof of this he is busy assembling on his estate at Noroton, Conn., a New England village as it was in the early Colonial days so that future generations can have a graphic picture of how their ancestors lived. He has already acquired a country store, a church, a school-house, a fire house—all of which are now being moved and reassembled on Mr. Guild's estate. The nucleus of the village is the artist's own house—"Milestone House," built in 1690 at Stratford, Conn., which is here described. When Mr. Guild's "model" village is complete, he will tell its story in a future issue of *Country Life*. The Editor.

in Noroton, Connecticut, and the period, size, and typically Connecticut architecture of the Stratford house appealed to him as ideal for his purpose, so he finally acquired it and prepared to move the old house to its new site. He was fortunate enough to secure the enthusiasm and coöperation of an able builder, Charles Kramer, who helped materially in bringing Mr. Guild's plans to fruition.

The work of removal and re-erection was much simplified by the discovery that each timber in the house had Roman numerals cut into it, so by following these numbers carefully there was no difficulty in reassembling the framework in its new location. These Roman numerals indicate that the timbers were hewn during the winter in the woodlot where they grew, and that the logs were left to ripen and weather for many months before they were shaped into a house. The frame was put together with wooden pegs, which were all saved and used again when the house was rebuilt, the framework being fastened with them as it lay on the ground, and then raised in four cross-sections to its new position on the foundation stones.

When the time came for raising the framework, there was a "raising bee" such as was customary in early days, and a tall

"gin pole" was erected near by with a tackle block on top through which ran a rope connected with the framework. Motor power was supplied by a truck in the dooryard, and men with piked poles steadied each piece as it rose. The house was shingled, and these shingles proved to be of tremendous size, each one running almost thirty-six inches long, and having an exposure of fourteen inches to the weather. They are of the native white pine which lasts for generations, and secure in their place on the house to-day seem likely to last another century.

It required six weeks to take the house down, but much longer to put it up again. Gradually, however, it rose on its foundations, and the original plan was reproduced almost exactly as it had been with

chimneys, closets, and paneling complete. The summer kitchen was changed into a small library in the new house, and a stone wing added to the right of the old structure for service quarters, servants' rooms, and so forth.

The narrow front hall is sheathed to the top in time-mellowed pine boards which were in the original house, and which, like the pine woodwork in the other rooms, are a beautiful, dusky, tobacco brown, toned by the passing of years to a color no one could reproduce with paint or stain. These boards are all joined with upright feathered edges, a simple but effective form of finish. There is no attempt at decoration in this early American "entry" except the turned newel post and the few pieces of old furniture, but there is something of far more interest

The guest in Milestone House sleeps secure under the great beams of the ceiling and the graceful canopy of the antique four-poster. Walls faintly tinted with lavender reflect the warmer hue of the hangings which, for design, repeat an oval portrait of a charming nineteenth century beauty





The "parlor," floored like the rest of the house with wide old boards, is carpeted with hooked rugs and hung with an ancient paper in blue, sepia, and green. Against rich blue-green woodwork a portrait of Washington gazes upon familiar Chippendale

A corner of the "parlor" showing the owner's finest treasure piece, a William and Mary escritoire of burled walnut with front of one superb inlaid panel



PHOTOGRAPHS BY EDWIN GORE DUNNING

than decoration; for, if you know exactly which piece of finish on the skirtboard of one of the stairs to push aside, you may raise a section of paneling and reveal the presence of a secret stairway: just rough steps built into the masonry of the central chimney which lead up to the attic above. These concealed stairways are a unique feature of early houses, and tales of Indian raids and hairbreadth escapes always go with them.

On a wooden peg in the lower hall hang the fireman's red coat, hat, old leather bucket, and long brass trumpet, all attributes of Mr. Guild's particular hobby—one of the diverting features of the house with which he entertains his friends. Theoretically he is the "Fire Chief" of a brigade which functioned at a time when streams of water were thrown from hand pumps, and each fireman wore a conspicuous scarlet hat and coat and carried his fire bucket in his hand. An early, worked-by-hand engine stands in one of the divisions of the long sheds in the rear of the house (each one sheltering a

vehicle of long ago) and Mr. Guild is assumed to be ready to go with his engine at a moment's notice, his equipment on hand for instant use. Each favored guest is solemnly nominated a volunteer member of "The Wideawakes," and is given a "suitably engraved certificate" with his or her name ("Lady Member" if the latter) written in. These certificates are much prized and hang framed in many a studio and office.

Turning to the left in the little hallway you enter the "parlor," which is the most elegant and formally furnished room in the house and glows with rich color. The wallpaper is a fine old scenic design taken from an ancient house with infinite care, and transferred to these walls. It shows a boatload of sailors in the foreground on a blue river which flows down from a city of turrets and bridges in warm sepia

tones, framed by rich green foliage which sets off the romantic little scenes in a highly decorative manner. The walls of this room, like those in the rest of the house, are seven feet two inches high, and the wallpaper extends from the top of the wainscot to the ceiling, except on the fireplace side which is paneled from top to bottom. All the woodwork is painted that beautiful shade of rich blue-green so beloved by our ancestors.

The floors throughout the house are the old ones, made of wide boards toned by age, and secured by the original hand-wrought nails. Every room is spread with examples of the Guilds' noteworthy collection of old hooked rugs.

Perhaps the first piece of furniture to catch one's eye in the parlor is the William and Mary escritoire of burled walnut, with a drop front of one superb, inlaid panel, and typical trumpet legs—four in front, two in the back—with flat,



curvilinear stretchers and ball feet. The old drops gleam against the rich, satiny wood, and the magnificent condition of the whole piece places it as one of the treasures of the Guild collection.

On its top stands a carved and gilded group of an American eagle on a pile of rocks, which is based in turn on a flat laurel wreath. The noble bird is remarkably lifelike and naturally poised; it may be that he was carved by the great McIntire, who delighted in producing eagles. There is no record to tell the story, but it is obvious that he was made to honor some significant date in the early history of our country.

A beautiful dim old looking-glass hanging on the rear wall is also a patriotic piece, since its frame displays a carved eagle above a shield and a heart which may be emblematic of the love the maker felt for his struggling young country.

Before the fire is a long, Chippendale sofa with a graceful arched back and arms, and back of it is a small, six-legged walnut piano with delicate brass inlay and a yellowing keyboard. A drop-leaf desk also of walnut stands between the two front windows, and reveals a very interesting interior of shelves, pigeonholes and, so we are told, secret drawers—but they elude our most careful search. At the windows long draperies of golden brocade hang in deep swags over quaint wooden poles, painted a soft green and touched with gilt, which came from the State Capitol building at Montpelier, Vermont, and which Mr. Guild owned for many years before he had a place for them.

The fireplace is framed in old Dutch tiles of that rare mulberry shade so much more choice than old blue, and deeply buried in the great bed of wood ashes are the curving legs of acorn-topped andirons, while around the hospitable hearth is a shining fender. On the chimney-breast hangs a fine portrait of George Washington.

To the right of the hall is the dining room, with a sheathed wall of pine boards on its fireplace side and a rough white

And here, presumably, is where the Guilds and their guests enjoy themselves, sitting on fine old chairs around the pine trestle table. There is a gray floor with gay hand-woven carpet; hand-hewn beams cross the ceiling; a big fireplace occupies one side; the woodwork, of vertical boards with molded edges, is especially beautiful

plaster surface, faintly washed with blue, on the other three walls. The woodwork is specially beautiful and elaborate in this room, the vertical boards having finely molded edges, and the tall pilasters at either side of the fireplace being carved in their capitals with the typical Connecticut sunflowers such as are seen on the early chests.

A long pine trestle table stands in the center of the room, with very early American paneled chairs around it, and against the rear wall is an open dresser which reaches to the floor, its scrolled shelves holding a fine collection of early pewter that is displayed to great advantage.

The fireplace, four feet seven inches wide and twenty-three inches deep, has a wide, curving back. Wrought iron dogs stand in it, and around it are grouped curious old implements.

The floor is painted gray and nearly covered with an old handwoven carpet in gay multi-colored stripes. Eight oak hand-hewn beams run across the ceiling, and between them the light makes a brave play of shadows on the rough plaster which, like the walls, has been covered with a faint wash of duck's egg blue. This makes a fine background for the naïvely colored Currier & Ives prints of the first sixteen American presidents which, in their contemporary frames, hang in a double row on the outside wall of the room.

The sill-length curtains are made of old copperplate chintz in faded tones of brown, cream, and soft greens, bound with the latter color and lined with gold sateen. Instead of the

hinged shutters usually found in old houses, the windows in this room, like those in the parlor, have inside sliding panels. These four paneled shutters slide in a deep groove that runs along both the top of the chair rail and the length of the window sill; they form the snugest possible protection on a cold night, when they seem to be part of the walls of the room. There is a theory that this type of panel may have been meant to keep out Indian marauders or to prevent a ray of light from the fireplace being seen; but my belief is that our ancestors designed them to keep out every bit of fresh air possible.

Between the front windows stands a hunting board which holds a silver urn, a pair of tall, canary-colored glass candlesticks, two cobalt blue compôtes, and covered dishes of old Sheffield. Over it hangs a splendid Peter Pelham engraving of Cotton Mather, whose calm, benign face looks out from a heavily curled peruke above snowy white bands and black robe. On either side of the hunting board is a primitive high chair "of scrubbed and sturdy deal," each of which carries marks of small Puritan shoes on its worn and hollowed rungs.

At the left of the fireplace is a tiny grandmother clock, forty-three inches tall, with a brass face; and on the right is a very

rare timepiece—a clock that, judging by its proportions, must be the maiden aunt of all clocks, for "she" towers to a height of seven feet one inch, an exceptionally tall development.

A tin chandelier hangs in the center of the room and, like other sconces and chandeliers in the house, holds tapering old wax candles. Partly concealed in its top is a flower form holding an electric bulb, which is convenient when an extra supply of light is needed for some special occasion.

Over the dining room is the guest room where I slept during the week end that I spent in this old house, browsing over its books and papers, sitting in its deep chairs, and sleeping under great beams in a four-poster bed with protecting draperies. It added to my pleasure that a cold rain poured outside for the length of the visit. Snugly seated at the Early American pine desk in the guest room, I jotted down my notes and looked out idly through the twelve-paned windows at dun, rain-soaked fields and the bare mauve and violet trunks of trees in the woodlot beyond the house—with as yet no touch of spring about them—silhouetted against a stormy sky.

The wall toward the staircase, in the guest room, has feather-edged boards, and the beamed ceiling plainly shows the strong construction on either side of the huge central timber. The other three walls are covered with plaster that looks primitive enough to have belonged to the original house, but which in reality was put on many times, until it had just the appearance of roughness and age which were perfect. At first glance you think it is white, but you soon discover that the whiteness is shaded with a faint lavender tinge, so elusive that it is almost a shadow floating across the room, like light reflected from snow. It is just subtle enough to give a unity to all the scheme of decoration, and to flood the room with the atmosphere of antiquity.

Time was when the rafters (right) rang with the clatter of mugs and bottles, for what now houses a rare collection of glass and pottery was once a tap room



The old tap room, running across the entire rear of the house, is thirty-two feet long and sheathed in pine. The old bar, with wooden grille intact, is formed of one oak plank. With sand shaker, hourglass, and quill, the pine desk faces the great hearth





A large maple four-poster bed with canopy top dominates the chamber, and the bed cover as well as the wall hanging at its head are made of a rare old toile, printed in a warm, pinkish lavender with a design which displays two fine portraits of a nineteenth century beauty. She is depicted in great ovals, framed in laurel leaves and encircled with a beading of tiny rings. Her face is charmingly intelligent, and it is quite evident that these are true portraits, not just imaginary presentations. One picture shows her in a high-waisted Empire dress with an embroidered scarf around her neck, and another with a frilled kerchief and wearing great pearls in her ears; in both a high comb holds tiers of curls in place in her elaborate coiffure, and she looks out of the little printed pictures with a candid frankness and sweetness very engaging.

Each piece of furniture in this room is a treasure of Early American handiwork. Beside the bed and the desk (on a high frame) with blocked and tapering legs, there is a highboy of

Sheathed to the top with time-mellowed pine boards of lovely tobacco brown, the narrow front hall looks demure enough. But hie! What is that scratching sound? Push aside the first panel of the stair-wall and a secret stair is revealed, with access to the attic for escape from Indians!

curly maple with paneled lower drawers, and a deep one at the top made to represent three smaller drawers with a carved fan between them. One of the unique pieces is a block-front bureau in pine which stands between the front windows and supports a Bible box. Its great age is indicated by the fact that the drawers run in grooves on the sides of the frame and not on side pieces at the bottoms, as was done later in the century in which it was made. Over it hangs an old looking-glass in a carved, gilded, and heavily lacquered frame, holding the original greenish glass which reflects the great canopy bed in

sleepy, wavering lines. Beside the bed is a duck-foot table of pine with drop leaves, and on it a tall lamp with lusters by whose light I looked over the pile of delightful books on antique furniture that I found there. Beside the books I noticed an odd metal box which gave me a real thrill of curiosity. Surely Robert Louis Stevenson or Herman Melville would have spun a pretty tale of mystery and adventure with no more than this box for inspiration! On the brass panel of the front is laboriously incised with some sharp implement this inscription:

"R. A. Burbank's Private Journal.
In Which no Mortal Man May Look
with Impunity Anno Domini 1837"

(He had a hard time to squeeze in "Journal" and the "I" had to be put on a line above.) At the bottom of the panel is the American eagle, and "E Pluribus Unum" on a floating streamer around his outstretched wings. By these and the long decorative rope incised across it we may hazard the guess that "R. A. Burbank" was in the United States Navy. Alas! Although the box has two secret compartments all were emptied before Mr. Guild acquired it, and we can only wonder what the awful details were at which none might "look with impunity."

At the foot of the bed is a big sea chest of curious construction. Opening it to display some of its interesting contents Mrs. Guild called my attention to the lining of sweet-scented camphor wood beautifully marked with great whorls of rose on the amber colored wood, and as smooth as satin. The box is covered with leather, heavily ornamented with brass nails and straps and having solid carrying handles on the sides, as well as two curious brass locks on the lid. Undoubtedly a box used in the China trade, and which may have held its own secrets in the days when it crossed the ocean in some famous clipper ship. On it stands a great bandbox covered with gorgeous old sentimental wallpaper. Against a background of cerulean blue, a naïve maiden in an old-rose boat listens to the ad-



At the garden end of the tap room stands a beautiful example of a Connecticut carved chest, four-paneled and made about 1700, a rare and fine specimen. The urn-shaped piece that is by the door, seen also in the photograph below, is a wooden mortar with cover

A maple desk-on-frame graces the corner near the garden door; above it is an old tavern sign with eagle, "E Pluribus Unum," and decorations; and open on the desk lies a tavern account book, yellow with age



vances of an old-rose gentleman who holds a gun in one hand, while with the other he tenderly proffers to her a large bird which is the prize of his unerring marksmanship; a water dog of similar roseate hue swims toward them, obediently retrieving a second victim in his mouth.

Inside the bandbox is a splendid green calash, that huge type of bonnet made of round after round of taffeta shirred over light rattan supports which our grandmothers used to wear to protect their delicate inner bonnets when they went traveling. The calash has a full inner frill, and we must confess that we should find it a charming background if a rosy young face were framed in its green folds.

There are many other interesting things tucked away in the chest, the bureau, and the highboy in this room, but I must not take space to tell you about them, with the exception of one which had a great fascination for me. This is a tiny shoe with a wicked spiked heel and microscopic pointed toe, made of bronze-pink shot silk piped with white taffeta—one of a pair in which Betsey Ross danced at a great ball in Boston. It is delicately embroidered in gold thread on the top, and looks far more like one of Cinderella's fairy slippers than the foot-gear of a sturdy American patriot.

On the walls of my room I found a framed, faded copperplate engraving on linen of the Trumbull picture of the "Signing of the Declaration of Independence of the United States of America, 4 July, 1776"; and a copy of a heavily engrossed and yellowing sailing permit which reads, "Suffer the Ship Windsor Castle of Boston to Pass with her Company (25 men and no Guns) without any Hindrance, Seisure or Molestation, the said Ship seeming by Good Testimony to belong to one or more of the Citizens of the United States." This document is signed by Daniel Webster and President Tyler. The very rare Currier & Ives print of "Home to Thanksgiving" also hangs on these walls and is enough to make any collector of such Early American pictures green with envy. If you will look up the price at



Over the garden door hangs a great tin coach horn four and a half feet long. The globe stands upon a fine Connecticut chest, paneled and carved, which harmonizes in color and character with the hooked rugs under it

red cotton print, and an early pine highboy and a rush-seated chair or two complete the furnishing.

Let us go down now to the long room, or the "hall," which runs across the entire rear of the house, and was the tap and public room when this rooftree sheltered an hostelry in the earliest days of its history. It is thirty-two feet long, twelve feet wide, and seven feet two inches high, the ceiling being formed of oak boards which go the short way of the room. Vertical pine sheathing covers the four walls completely, and across one end is still the old bar with its wooden grill which may be raised and lowered on iron hinges. At present it is open and hooked to the ceiling, allowing us to see the collections housed on its shelves.

Rows of early blown-glass bottles are here, ranks of crude native pottery from the best-known kilns of New York, Connecticut, New Jersey, and New Hampshire, as well as that choice collection—Mrs. Guild's particular hobby of early glass banks. These banks are so rare nowadays that a New York dealer counted one as the choicest piece in his showroom. They seem like Venetian glass, so frail and intricately blown are they, and when we study them and find that it was necessary to break them in order to get at their contents, it is quite easy to understand why there are so few that have come down to posterity.

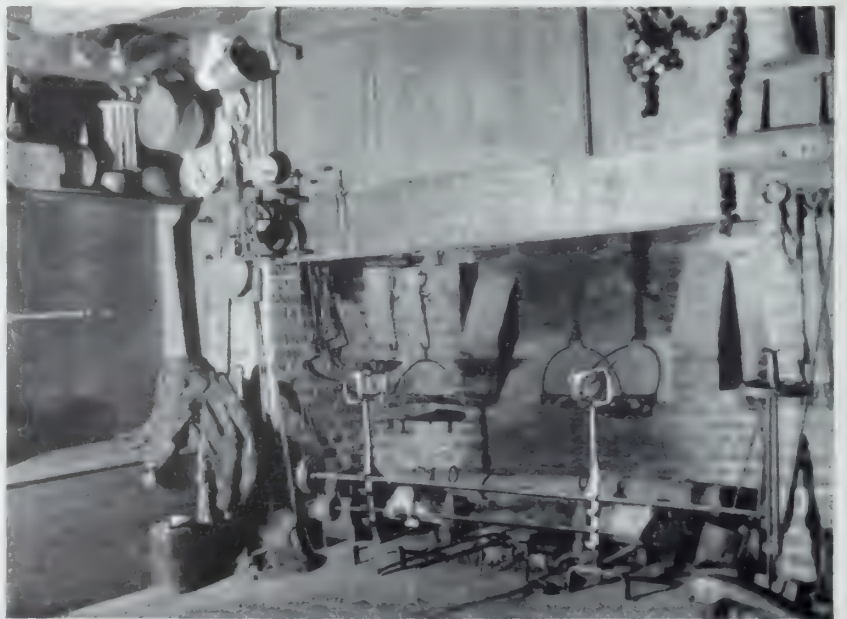
The bar itself is formed of one oak plank, twenty-eight inches long and twenty-four inches wide, with a ten-inch projection into the room, and the wall slopes away under it so that if you are seated on one of the high stools in front there is comfortable space for your feet below the shelf. Curious and very interesting old handbills hang, framed, around the grilled opening. Here is a printed "Stage Coach Route" of a tavern on the Post Road in the old days, whose patrons no doubt thought, when they had changed into a "coach with fresh horses" and dashed off to a blowing of horns, that they were enjoying the (Continued on page 78)

which this picture of an humble home coming, painted by G. H. Durrie and dated 1861, brought at the Anderson Gallery sale in 1929, you will find that it is well over a thousand dollars.

Across the upper hall and over the parlor is the master's bedroom with a beamed ceiling, deep fireplace, and walls covered in quaint, hand-blocked paper with a soft cream background on which is depicted primitive man o' war boats, alternating with decorative units composed of an anchor, oars, and a shield. This was reproduced for the house from an original paper found on an old bandbox that now stands on top of a high chest of drawers in this room. The pair of beds have turned posts and, like the chairs and bureaus, are all old pieces in walnut. The bed covers are green cotton with a charming design of stars worked in candlewicking on them, and their folds, finished with ball fringe, hang nearly to the floor.

A small bedroom tucked away back of the "spare room" is voted by many guests to be the most charming feature of the house. It is very small and intimate and is papered with old yellow-with-age newspapers. I defy any guest to get down to breakfast on time with the news of a century and a half ago offering to be read on all sides of him! The quaint little pine four-poster bed and the small-paned window are hung with turkey

The great hearth in the tap room is redolent of the large hospitality of the tavern, from its ample pine settle to the pendent bunches and festoons of golden corn, dried herbs and peppers, its spit, flint and tinder, and roasting jack





The Frederick W. Rockwell house in Norfolk, Conn., is the reproduction of an addition, built in 1810, to the old Rockwell homestead at Hadley, N. Y., on the banks of the Hudson River. The design of the old house was followed to the smallest detail, the only variation being an increase in size. Of particular interest and charm are the hand-carved cornice and pilaster caps, the relation of the Palladian motif to these pilaster caps, the treatment of the gable ends of the house, and the garden entrance porch, the design of which was copied from a daguerreotype, as the original porch no longer exists on the old Rockwell homestead. Taylor & Levi were the architects

SUCCESSFUL ADAPTATIONS

Evidenced in three unique houses

Photographs by SAMUEL H. GOTTSCHO



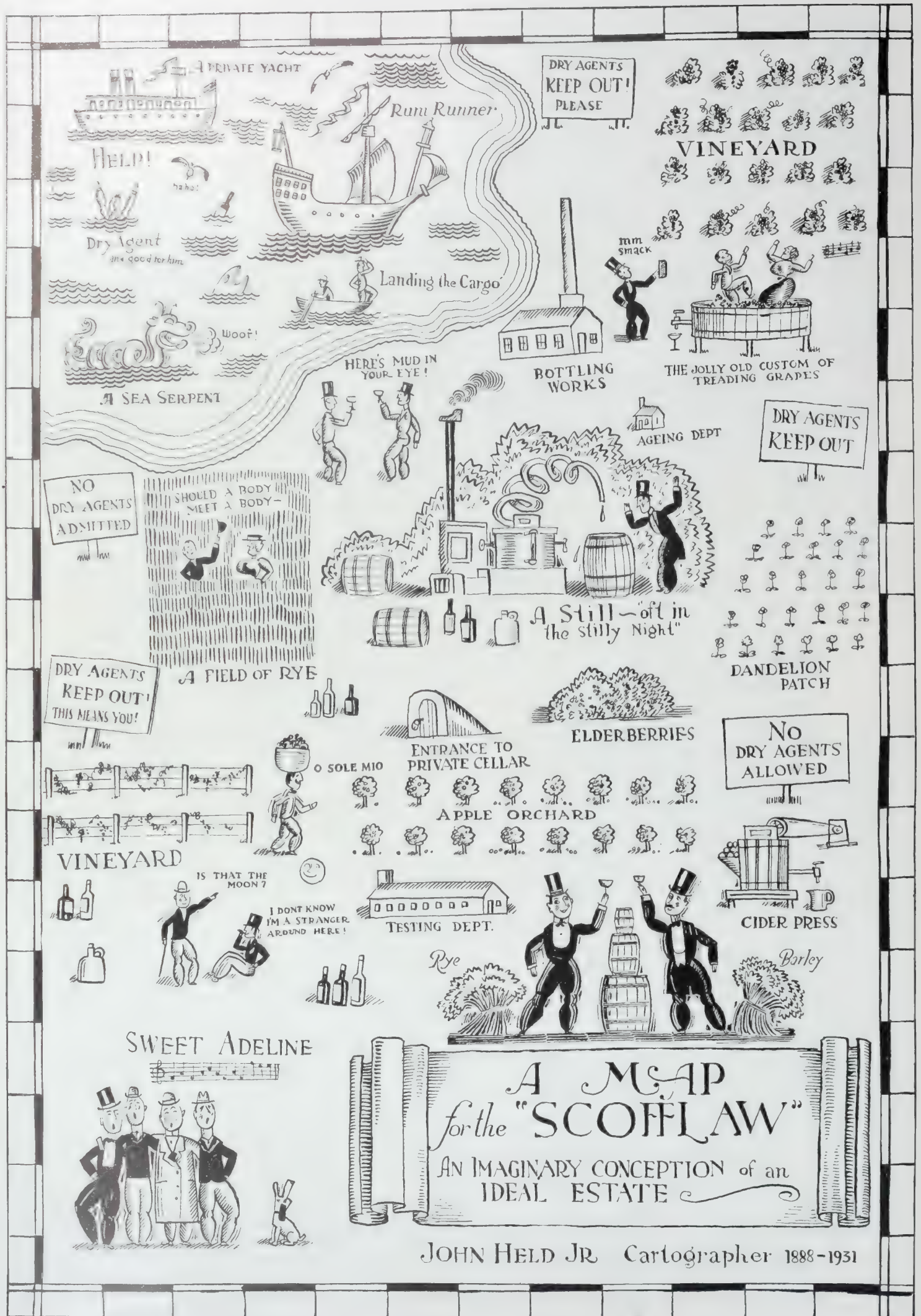


The Pleasants Pennington house in Locust Valley, L. I., proves that modernism does not necessarily involve the use of corner windows, iron pipe railings, and cantilevered roof terraces. Comfort, utility, and economy, the watch words of the modern movement, are all present in this residence, with its large windows and its cool, high-ceilinged rooms. The flat roof is economical and eminently practical, making possible a large, evenly distributed air space over the bedrooms, which is ventilated through flues in the chimneys. These can be shut off in the winter, making the house equally comfortable in winter and summer, and the plan throughout has been conceived with this double purpose in mind. The exterior, painted a delicate shade of yellow and recalling the simpler French residences of the early nineteenth century in its symmetry and proportions, fits gracefully into the residential tradition without being in any sense archæological. Pennington & Lewis, architects



An adaptation of the truly Southern type is Miss Nathalie Reynal's brick residence in Bedford, N. Y., of which George P. Butler, Jr., was the architect. The flat roof, white plastered walls of the balconies, and the iron balconies themselves (which were removed from an old court house in Mobile, Alabama) are typical of the hospitable residences of old Southern days below the Mason and Dixon Line. Bedrooms on the second floor have access to the upper balcony on the south side of the house; on the first floor, the doors and windows of the living room, hall, dining room, and library open onto the lower porch







The Maryland Hunt Cup Point-to-Point race of 1899 was won by Mr. Piper's Reveler. This type of animal would be useless as a cross-country candidate to-day because the horses now used for amateur racing are clean bred and represent the best blood

CROSS-COUNTRY RACING

The growth of a great amateur sport

FRANK A. BONSAI, JR.

CROSS-COUNTRY racing originated in the hunting field where the owners of half-bred hunters decided to put the merits of their horses to the test. Centered at first in the Eastern States, the sport grew until now, beginning on the first Saturday in April or even earlier, and as far south as Aiken and Camden, S. C., there are race meets every Saturday through the spring until the Brookline meeting the middle of June. In September they are resumed and are run continuously through the autumn to the last week of November. Recently the race meets have increased to such an extent that, although some are held the middle of the week, it is impossible to avoid conflicting dates. Most of the hunt clubs—including the Onwentsia, in that lovely section of country, Lake Forest, outside of Chicago—have their own race meets in which they take tremendous pride and interest. Even in my short experience the changes and the increase in enthusiasm are remarkable.

The Meadowbrook Hunt Cup, which is the oldest in America, was first run in 1883, and was founded by a small band of sportsmen when Mr. Frank Griswold was M. F. H. It has been run since then with the exception of the following dates: 1889-1890, 1891-1894, 1900-1901, 1903-1905, 1916-1921. Between these years there was no racing.

The Meadowbrook country was, thirty years ago, formidable and stiff. The race in its early days was over natural country in the vicinity of Hempstead Plains and crossed the Jericho Turnpike. Fences were mainly posts and rails, stiff and upstanding, and the field of horses was represented by hunters with their owners up. The whole affair in those days, compared to our own, had a distinctly local flavor; then it was a sort of neighborhood contest, whereas now horses and riders assemble from all parts of the country.

Things move so quickly in America that many people interested in the amateur racing of to-day do not realize the tre-



The names of F. Ambrose Clark and Frank A. Bonsai, Jr., the author of this article, are synonymous with good sportsmanship. Mr. Clark (left) is sure to be well up in the front of anything that pertains to horses, be it polo, hunting, or racing. The famous Meadowbrook Cup race, magnet for Long Island society, is held on his estate at Westbury each autumn. Mr. Bonsai has been a gentleman jockey since 1921. Of eighty-two races over timber he has won thirty-eight, finished second in twenty-seven, and third in eighteen. He also has won every important cross-country race in America except the New Jersey Hunt Cup. In 1921 he won the Middleburg, My Lady's Manor, Grand National (Maryland), Virginia Gold, Radnor Hunt, and Monmouth County Hunt Cups. He rode Bonmaster to victory eight times, and won with General Menocal and Dunks Green in all three starts. He rode Burgoright in the Grand National at Aintree, England, in March, 1928, and won My Lady's Manor on Bonmaster the following April

mendous changes that have taken place since the "Gay Nineties." I happened recently to be looking at a photograph of the Maryland Hunt Club taken in 1899 and shown herewith. It shows plainly the type of horse at that time considered among the best, which to-day would be useless as a cross-country candidate. The horses of that day were never asked to race as are those of to-day, when they are galloped into the big, strong timber fences of the Meadowbrook, Jersey, and

Maryland Hunt Cups just as fast as horses are ridden over brush. The horses now used for amateur racing are all clean bred, and a great many of them represent the best blood lines.

The Meadowbrook Hunt Cup in its early years brought out the best hunters of its day, and provided a great contest over a course of natural country abounding in stiff posts and rails. It was won by such horses as Mr. Mortimer's Hobson's Choice, Mr. Hitchcock's Halefellow, Mr. Steven's Moonshiner, and by such well-known sportsmen as Mr. H. S. Page, Mr. W. C. Hayes, Mr. Fletcher Harper, Mr. Stevenson, and others.

Since 1926 the course has been moved to the estate of F. Ambrose Clark, Esq., at Westbury, where everything has been done to carry on the traditions of former days. The course, which circles twice around Rolling Meadows, consists of twenty-one jumps, including stone walls, board, and post and rail fences. The course is situated a distance from the highway and, as automobiles are not only impractical but excluded, quite a walk is necessary before you arrive on the scene. Its very remoteness adds greatly to its enjoyment and, as it has been run at 12:00 M., instead of in the afternoon, the crowds

are never as large as at the Maryland Hunt Cup. Of recent years the Meadowbrook has been won by such horses as Oracle, Burgoright, Impartiality, Billy Barton, Reel Foot, Alligator and, last year, Temple II. Wherever these horses run it means a great contest, not only of jumping but of tremendous speed—a fact which represents the greatest change between the cross-country racing of thirty years ago and to-day. Especially does this apply to the Maryland Hunt Cup. I suppose on that afternoon in the Greenspring Valley in 1894, when it was first run, its pace would compare favorably with a present-day good drag with hounds. The field of starters that afternoon so many years ago consisted of half-bred hunters owned by members of the Elkridge and Greenspring Valley Hunt Clubs—keen sportsmen all of them, who were interested in testing the merits of their horses. Most of those horses represented individually their master's entire string and were hunted with their respective packs whenever possible. From what I am told, however greatly our racing has prospered and expanded, their fox hunting was "par excellence"!

The Maryland Hunt Cup was run for a number of years in the Greenspring Valley at Brooklandville, over what was then the estate of George Brown, Esq., but subsequently owned by

the late I. E. Emerson. The course has been moved several times in its history, but since 1922 it has been run over the same course in the Worthington Valley, which is said to be the stiffest timber course in America. The course of four miles has twenty-two fences, of which four are plank and eighteen posts and rails. It is run over great grass fields that lie in a valley between two ridges of hills. It really is a bowl, with every fence to be seen plainly from the surrounding hills.

The start and finish of the race are on the estate of C. L. A. Heiser, Esq., and the adjacent estate of J. W. Y. Martin,

Albert Ober, of Baltimore, Md., has been riding since 1921. He was at once successful in local races in the Greenspring Valley, and a few years later became nationally known as the rider of the celebrated Billy Barton; in fact, it may fairly be said that he and his indomitable mount raced to fame together. Mr. Ober won eight major victories on Billy Barton, including My Lady's Manor, The Grand National, and Maryland Hunt Cup. Mr. Ober and Mr. Bonsal provided one of the most thrilling races in the history of the sport in Maryland when, in the Grand National Point-to-Point of 1927, Billy Barton and Bonmaster ran almost a dead heat, Billy Barton finally winning by a nose



Regan McKinney on Alligator is shown below leading at the water jump in the Essex race meet at Far Hills, N. J., in 1930. The winner was Howard Bruce's Hubar (No. 8), ridden by George Blakiston. On the opposite page, Raymond Belmont on Oracle winning the Maryland Hunt Cup in 1922. Louis Merryman on Paducah finished fourth, and Albert Ober, on his own Fox Hill, second. Oracle was one of the best cross-country horses of all times, winning this race on three occasions, being once disqualified for jumping on the wrong side of the flag





At the twelfth fence in the second loop of the Meadowbrook Hunt Cup in 1929. Alligator was the winner of the race, with Lyman Wright up; followed by Reel Foot, William Street up, and Hackenthorpe, with Charles Cushman up

Esq., are the two circles which form the remainder of the course. Here on the last Saturday in April this little valley is crowded to its utmost capacity with thousands of spectators who come from all parts of the country to witness the spectacle. The best of the horses are headed for the Maryland Hunt Cup, and there can be no greater achievement than to win this historic race. Oracle, Daybreak, Burgoright, Billy Barton, Bonmaster, Alligator, and Brose Hover have all been victorious over this course. What a long cry it must be for the founders of this race to look back to its small beginning! And how proud they should feel of its prominence and popularity!

These two races, which take precedence in age and tradition, supplied the background for the Grand National and My Lady's Manor in Maryland; the Middleburg and the Virginia Gold Cup in Virginia; the Radnor, Rosetree, and Pennsylvania Hunt Cup in Pennsylvania; and the Jersey Hunt Cup in New Jersey; all of which were developed very much in the same way, and the same spirit of sportsmanship and enthusiasm has carried them on through the years. The Grand National is run the Saturday before the Maryland Hunt Cup, and was first run at Stevenson, Maryland, in the Greenspring Valley, in 1899. Its course has been moved several times in its history,

but for some years has been run at Brooklandville, Greenspring Valley, over the estates of the late Capt. Emerson and Mr. Brewster. The course is over three miles, with plank fences and posts and rails.

My Lady's Manor, point-to-point, is run the Saturday before the Grand National over the estates of Leslie Kieffer, Esq., and T. Myers Pearce, Esq., near Monkton, Maryland. It has been run consecutively since 1909, when it was started.

The Middleburg Hunt Cup was first run ten years ago—just one year ahead of the Virginia Gold Cup. Both courses are about four miles and over natural country, including stone walls. The Virginia Gold Cup is now run over the B. Stillman estate, near Warrenton, and the Middleburg Hunt Cup over the estate of D. C. Sands, Esq., near Middleburg.

The Radnor Hunt Cup, first run in 1928, has resulted in some great races, and undoubtedly has a happy future ahead. Like all the other race meets in Pennsylvania supported by those ardent Pennsylvania sportsmen, it is imbued with the true sporting spirit and attracts the best horses.

The sport of cross-country racing which has been handed down to us has indeed met with unbounded enthusiasm, and so widespread is its popularity that the Hunts Committee of the National Steeplechase and Hunts Association is kept busy assigning dates. Amateur racing has done much to interest people in the breeding of thoroughbred horses and in racing on the big tracks who otherwise would not have been attracted to it, and this interest will undoubtedly increase.





A charming little artist, model in Paris is Miskette. Here she is obligingly sitting for her portrait which Nam, the famous French painter, is creating in Chinese lacquer



Nam, in the lacquer panel on the left, skillfully emphasizes the graceful, sleek, and negative traits of cats in general



This delightful pair of andirons, executed in polished gold bronze, is the artistic conception of Jane Sage Fuller



WOOLING THE MEWS

Puss sits for her portrait

Photograph by BENNY DELANEY

A model that is every bit as beautiful as his sculptured image is this Egyptian rose-beige cat, a famous model among the ateliers of Paris. Jan and Joel Martel have modeled him in a rather pensive mood



PHOTOGRAPHS BY RICHARD AVERILL SMITH

DISTINCTION IN A SMALL HOUSE

The residence of Thomas R. Coward, Esq., at Bedford Village, N. Y.

BREED, FULLER & DICK, *Architects*

A house, we are told, should portray the personalities of its owners. This being the case, it is no wonder then that this little French house has such rare charm, for Mr. Coward is the head of the flourishing publishing firm of Coward, McCann & Company, while Mrs. Coward is an artist of ability. Mural decorations in Bee's Foot Pasture testify to her skill, as do decorations on the walls of the sport house on the estate, which were reproduced in Country Life in May, 1930

by **HAROLD D. EBERLEIN**

CROWNING a gentle rise and nestling at the edge of its woodland background, Bee's Foot Pasture, just outside of Bedford Village in Westchester County, New York, might readily be mistaken for a bit of eighteenth century France transplanted bodily from overseas with all the immediate environment of the house. Not only is the aspect, so strikingly reminiscent of Gallic prototypes, intrinsically pleasant, but the whole conception is peculiarly appropriate to the general conditions that were to be met.

The eighteenth century in France saw the development of a certain type of domestic architecture contrived for a simple but elegant manner of life in the country. It was designed in every particular with all the exquisite refinement of an exquisite and highly polished era. Combining consummate architectural grace with the most varied interest of composition, the houses belonging to this category were generally of

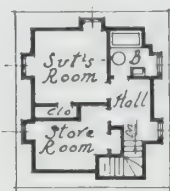




very moderate size compared with most of the homes occupied by people of quality at that time. Many of them were positively small, judged by even the most modest standards.

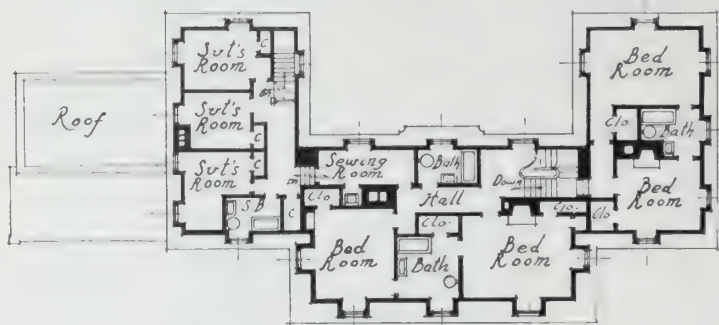
Though built in the country, these houses were very plainly *not* farmsteads, nor did anything about them suggest the least degree of kinship with farmsteads. Rusticity was an attribute in which they were altogether lacking. They were what the French call *gentilhommières*. They were abodes of quite sophisticated elegance where the owners could enjoy all the satisfactions of rural residence and, at the same time, all the comfortable amenities of polite life.

Along with their studied reticence, there was about these *gentilhommières* a self-contained completeness. They betrayed no trace of the disorganized incoherent quality too often seen where the dependencies seem to have sprung up haphazard without any special reference to the house itself. On the contrary, the different subsidiary structures entered into the design as integral parts of it, and the *ensemble* depended largely on their presence for its effect. Carefully coordinated in their



The first and second floor plans of Bee's Foot Pasture. The house is of white stucco with red slate roof, and brick or granite cobbles form the paved surfaces about it. A low wall surrounds the graveled forecourt, and two large white granite dogs stand guard at the entrance; and a bee (shown in the picture on the preceding page) is poised over the door

Color, as might be expected in a home of people with artistic sensibilities, plays an important rôle in the Coward residence. In the dining room the gray woodwork and corner pilasters rest upon yellow walls, this color being repeated in the chair upholstery and in the curtains, barred with rusty orange and green. The floor is walnut





A scalloped frieze of red, green, and gold decorates the gray walls of the living room, and these vigorous colors are repeated in the green glass curtains at the casement windows and the red draperies. Another touch of emphatic color is supplied by the clear yellow damask upholstery on an Empire sofa. The dachshund andirons were designed by Jane Sage Fuller. At the right is a corner of the delightful library, with yellow vaulted ceiling, butternut-wood paneled walls, and curtains of vivid red and yellow



relation to the master's dwelling, they lent balance to the entire scheme which was carried out, not as a succession of unrelated units, but as a single articulated entity.

In plan, as well as in composition, these eighteenth century French country houses of moderate size coincided with the wonted conventions and standards of elegance. Their manner of arrangement suggested affinity with farmhouse architecture no more than did their exteriors. And if the plans reflected the sophisticated niceties of the age, so also did the schemes of the gardens echo the habits of the social order for which they were created. Those for whom these houses and gardens were designed not only esteemed but positively demanded the amenities appropriate to an elegant and cultured mode of life.

During recent years these French *gentilhommières* have become better and better known in America, and the more familiar their character has grown to the American people the more has it been appreciated and recognized as full of suggestive value for application to American requirements. There is a generous portion of the American public that likes to live in the country without being made rustic or forced into surroundings that recall farmhouse traditions. No type of moderate sized rural establishment better satisfies this demand than the type of the French *gentilhommière*.

In view of the genius the American architect has displayed in assimilating and adapting inspiration derived from foreign sources, it would be strange if the French eighteenth century country house had not furnished the initial *motif* for a number of the more recent country houses in America. Indeed, one of the pleasantest as well as one of the most logical phases of modern domestic architecture in the country is to be seen in the employment of some of these French types as a base from which to develop schemes agreeable to the present needs of the American country dweller.

It would be difficult to find a more agreeable and engaging expression of French ideals successfully translated into American terms than Bee's Foot Pasture. The form is Gallic, the substance is American. Classic reticence, poise, and serenity characterize the entire composition both out of doors and within. The spirit of what is best in French tradition pervades the place. Decorous aspect, however, does but clothe and grace a very vital plan, essentially American and modern.



If beauty, as it is said, lies in the eye of the beholder, what an eye-ful of beauty and luxury is to be had by the beholder of this bathroom-dressing room decorated by the Bath Shop, Inc. Pale blue walls, ornamented by a design of birds, trees, and flowers, set off the colorful beauty of its appointments. Surely we have gone far from the days of the plain white-tiled bathroom

BATHED IN COLORFUL BEAUTY

An achievement in bathroom decoration

Pink Italian marble forms the floor and baseboard of both bath and dressing room, in which the bathtub and fixtures, woodwork and curtains are all a delightful peach color. The dressing cabinet is made of mirror, and is a combination dressing table and wardrobe; the bench, of silvered metal, is covered with peach moire. An Aubusson rug lies upon the pink marble floor



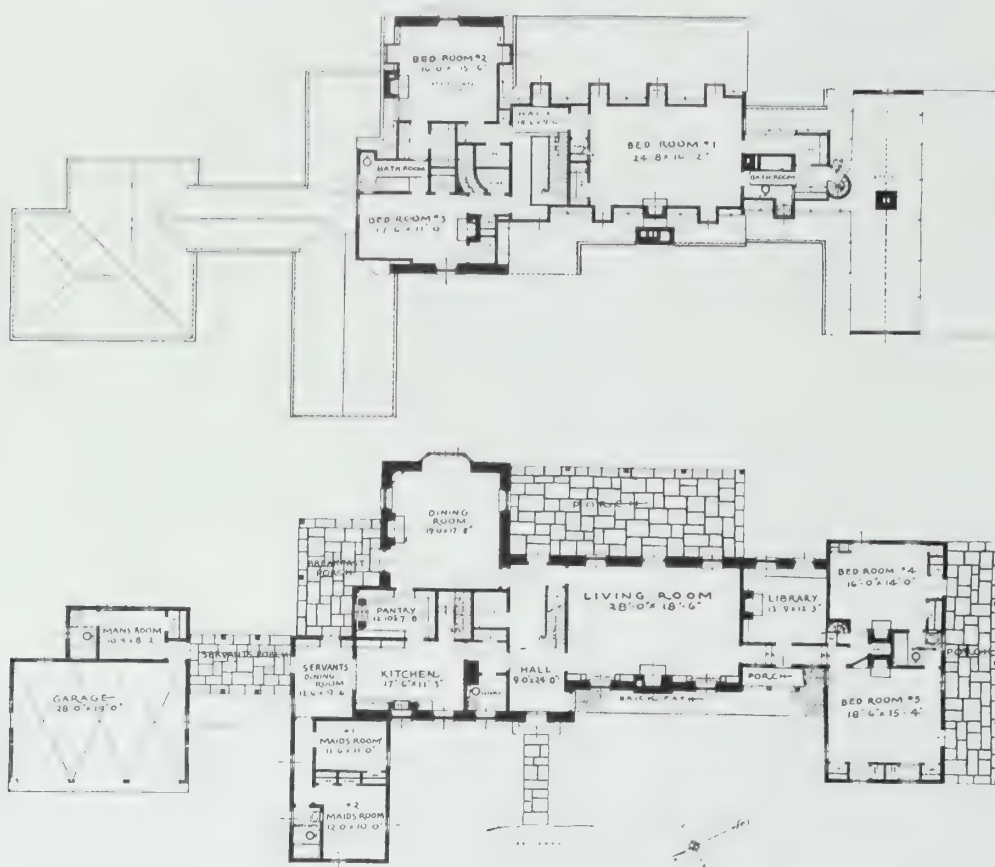


RESIDENCE OF C. DUDLEY ARMSTRONG, ESQ., LANCASTER, PA.

CAMERON CLARK, ARCHITECT

LIGHTING THE HOMEWARD WAY

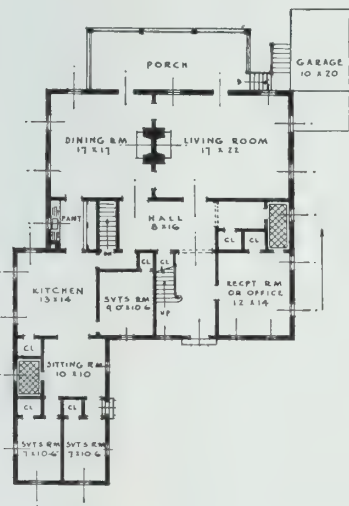
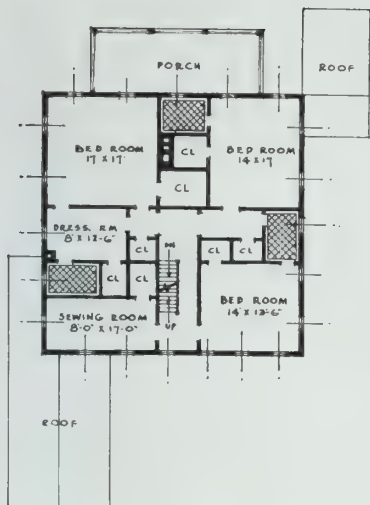
The old iron lamp proves a friendly beacon



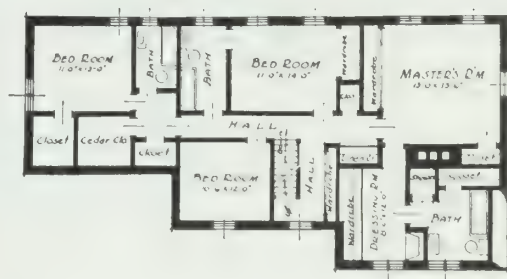
The early houses of Quebec and Ontario bear an unexpected resemblance to the early Dutch houses around New York, and some of the qualities of these early Canadian houses are embodied in this low, wide-spreading summer home of D. M. Spaidal, Esq., at Gananoque, Ontario, of which Electus D. Litchfield was the architect. The house is built of local stone and hand-split shingles; it is situated on top of a wooded cliff and its east front commands a magnificent panorama of the St. Lawrence River and the Thousand Islands. The plan of the house was developed so as to take every advantage of the view. The piazza off the living room is as large as the room itself, and a breakfast porch is provided off the dining room. The interior is primitive Colonial

SUGGESTIONS FOR SUMMER HOMES

To suit various tastes and purses



Edgartown, Mass., where this attractive house is located, was at one time a whaling center and is now noted for its many simple and distinguished Colonial dwellings. Quite in harmony with its surroundings is this residence that was designed by Electus D. Litchfield, architect. The site on which it is built is a narrow lot sloping downwards from the street level to the shore of Edgartown Harbor, and the problem was to dispose of the garage and kitchen wing so as to produce a slightly street façade and not spoil the view of the harbor from side and rear windows. Therefore, the living and dining rooms were placed in the rear, the kitchen and servants' quarters in the front of the house, and the garage between the house and south line of the lot



Inspired by an old English plaster house, the compact dwelling at the left demonstrates, by its floor plans above, how livable a small house can be made by proper planning. The rooms are comfortably large and so placed as to best serve their purpose. Russell C. Parsons was the architect

IF IN DOUBT, ASK YOUR ARCHITECT

Designing is only part of his duties

by **ALFRED E. FOUNTAIN, JR.**

EVERY individual changes his ideas and ideals as time goes along, but subconsciously he carries with him throughout life certain remembrances built up in childhood. It seems obvious that the building of a home should be made the visible expression of these ideas and ideals, and of the remembrances as well.

So often one sees people looking everywhere for a home, never being quite satisfied, and never knowing quite why. Their unrewarded search is due, I think, to the fact that they are not able to meet their subconscious ideals, and often purchase or build a home in desperation without being thoroughly content with it.

When, however, a clever architect who is used to dealing with two or more people (i.e., man, wife, and children) comes into the picture, he is able, with careful analysis and investigation, to determine something of the hidden ambitions of each individual. By welding these together, he plans a home that will be compatible with the wishes of the group while following the exclusive desires of each individual.

He might find, after a study of his clients, that pure English would more nearly meet their combined requirements than would modified Colonial. He therefore designs accordingly, insofar as the surrounding country is in harmony with the style of architecture that is being considered. If it is not, he either advises his clients to build elsewhere or warns them that they would not be happy in a house, though in itself satisfactory, which is incompatible with the section of the country.

To appreciate the intricate problem which an architect has in designing to suit a personality, you merely have to think over a list of your friends. Realize how utterly different they are. Then try and visualize the ideal home for any cross-section of them. It leaves one in something of a daze! Some people are naturally formal; others informal and friendly. Some love to keep on the move, traveling and living away from their homes; others want to stay at home constantly. Some people would never own a home for more than relatively a few years,

growing tired of it for one reason or another; others become so attached to a place that they continue to live in it even after a changing neighborhood makes it less desirable.

The analytical architect, realizing that people's ambitions and ideals change, should warn his clients to build their home so that it would be flexible in the sense that it could be altered to meet new conditions and ideals. This would mean, first, sufficient land; then a method of decoration that would not be too rigid. Primarily the secret of long ownership is land: enough of it to enjoy seclusion with the changing conditions, and of such a nature as to be versatile in meeting the changing ideals and financial conditions of its owner.

An experienced architect knows something about the influence of a house on its occupants, particularly children, and it is within the scope of his responsibility to see that this influence is not too diametrically opposed to the possible inherent traits of character that exist in the family. He will also realize that true happiness comes from a home that is never finished. Being a thing to play with and enjoy as a means of expression and outlet, both architect and owner can, by forecasting the future, make arrangements so that changes and developments can be made a constant source of enjoyment and interest.

I have known of cases where owners have turned over a house to an architect and gone away, expecting to come back to a fully and completely developed house. At first pleased with the result, they have soon grown tired of it, because all they had left to do was to sit around and enjoy being part of a picture. In such a home there is no scope for imagination or development.

My own country home is, after six years, only partially developed and is subject to infinite change and variation in the years to come, according to my new ideas or financial ability. At the beginning, however, it was—and it is now in its partially developed state—the ideal dream house that has always been in my mind. I have a renewed and vital interest in it each year, because of its possibility for infinite development.





Remember what fun we used to have in the barn in the old days when we were all young? Well, now when many an old barn is being converted into a playroom, it is a pleasure. This Remains very reliable, for instance, in the case of R. S. Hoffman in Peterboro, N. H., who has been rejuvenated and comfortable having a piano and billiard and ping pong tables.

BARNs FOR FUN

Perfect playrooms for rainy days

by **MARY F. HOFFMAN**

THE old barns that used to house Nellie, the cow, the plow, and the one-horse shay are not exactly getting religion but at least they are being converted!

There are several ways of making over barns. In general, the original lines of the barn must be retained, and the simpler the exterior and the interior, the more the charm. The heavy

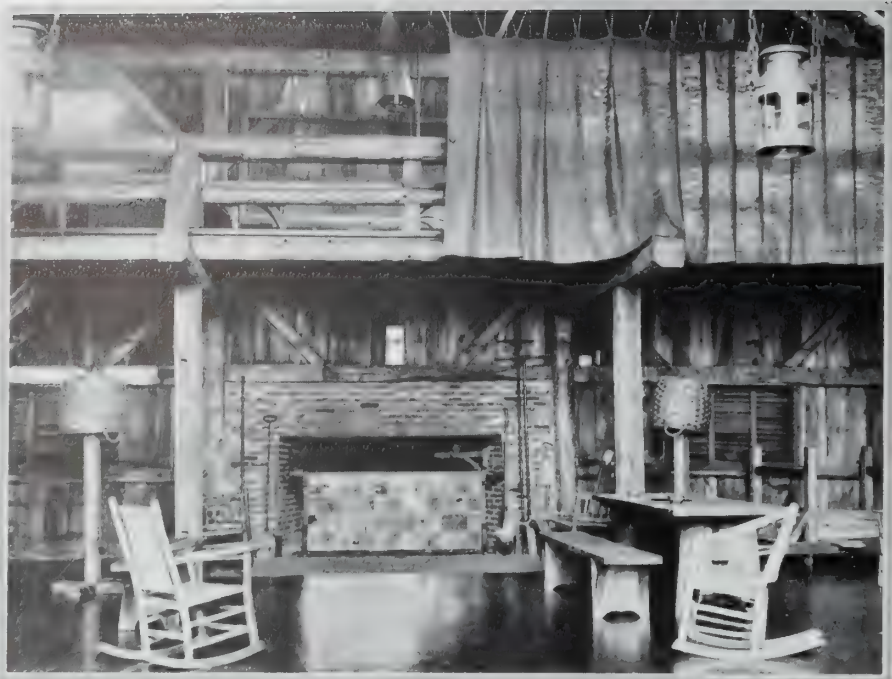
outside sliding door may have a smaller one cut into it as a convenient entrance. The addition of a few windows is usually necessary, and they should be copies of the originals and open like casement windows. If the barn is red, and this color does not clash with the color of the house, it is very amusing to keep it so; but it is more conservative and safer to paint it to match the house.

In doing over the interior one has a chance to use one's imagination and ingenuity. In general, the sturdy supports, heavy hand-hewn timbers, weather-beaten rafters aged by many seasons of semi-exposure must be preserved; they are the essence of the old barn and its present most valuable decorative features. Turn on the hose with all pressure possible, and the barn is easily washed. The beams when waxed take on the lovely, natural, smooth brown patina of age that is characteristic only of old wood. The stable partitions may be taken out. Some of the vertical supports can be dispensed with, since they no longer have to carry the weight of tons of

hay. When opened in this manner there extends a spacious, well-proportioned, high-ceilinged room like an old English great hall. If necessary, the roof timbers may be strengthened by iron cross-rods.

A fireplace is a necessity. Stones collected from old walls, rocks from the pastures, or bricks make very pretty ones. In addition, for a cold climate the one-pipe heater is excellent. A hardwood floor is an advantage if one would be prepared for dancing.

Fancy the fun of roasting chestnuts on a brisk fall day in the six-foot fire place below that is raised above the floor! It is the focal point in this play barn, the property of Guy W. Currier, Esq.



Hanging lanterns made from eight-gallon milk cans are unique in this barn-playhouse belonging to H. J. Bigelow, Esq., where bushel baskets serve as lamp shades! There is a fireplace rack for roasting "hot dogs"

Continuous small-paned windows run along two sides of the Currier barn, giving plenty of sunlight and air. The curtains are of tan linen and the window-seat cushions green leather

The vogue for saving, for purposes of diversion, barns that are on the verge of decay is increasing, and the clever uses and ways of reclaiming them are limitless. They can be converted into guest houses, squash courts, studios, laboratories, swimming pools. It is in their sturdiness and simplicity of design and honesty of purpose that they score. Architecturally their proportions are almost always good, and their construction shows us how skilled was the hand labor of the past. If we develop our decorations in the same spirit we shall preserve this heritage and create a place in which to relax and play.



ADVENTURING IN ROMANCE

The story of a garden in Illinois

by **MABEL N. MORRILL**

MOST of us like romance; some of us admit it. I admit it. I even like it in our garden. I like lily pools beneath cool, dripping birches, roses on a secluded hillside, delphinium and madonna lilies enclosing a way-side shrine, stone steps as gentle as those of Amalfi, Spanish jars, sunflecked walks, terraces that carry me to southern France.

Let me tell you, then, what we bought of land and house and what we created. Consciously, we purchased assets along with the earth—the site with its views; the stately house with its French wrought-iron forty-foot gallery porches which ornament both front and rear; and the valley with its legends.

The site was the primal beguilement that raised our sails for so golden an adventure. We liked it because it was not wholly earth bound; the place had a strangely illusive nature as all romantic beauty should. The ground plot we secured, and with which the gardener reckons, was of modest garden proportions—one hundred feet wide by six hundred and eighty feet deep, the dimensions of an intimate garden. Four hundred feet were on the hilltop; two hundred and eighty feet were on the hillside. The winding valley of the Illinois River takes off from our first hillside parapet and sweeps across an eight-mile expanse of river and woodland, with a lake in the middle distance which, in turn, is encupped on the further shore by a range of wooded highlands.

The first hundred feet of entrance grounds were attractive under a canopy of century-old elms. There were clipped hedges and high, dignified corner plantings, proving enough of a setting to enclose the winding drive whose design already was defined. Two hundred feet of lawn completed the hilltop footage.

As to the remainder of the ground plot, it sprawled down the hillside by disjointed antics of four descending terraces, and was saved from absurdity only by its accomplishment on the lowest grade. Here was a secluded thicket of a comparatively rare kind of locust. However, it was the charming old house in which we were to live that captured our hearts. It is the oldest and the most storied house of that part of the Illinois Valley.

The first conflicting force in developing our garden was rocks. There were none! Imagine a hillside garden which had to be modeled into five irregular, intriguing terraces, and no rocks! I must not go far into the story of getting our rocks,



*... All I see is mine—
The orchards and the mowing-fields,
The lawns and gardens fine...
And, more magnificent than all,
My window keeps for me
A glimpse of blue immensity—
A little strip of sea.*

—Lucy Larcom



Trees are planted singly and in groups against the skyline in the Morrill garden; in this way the distant highlands and the winding river became integral parts of a charming landscape picture

nor how our terraces became dreams worthy of a Caprian garden. Suffice to say, I wrecked a deserted mill for huge creamy rocks; I robbed the city dump for those of limestone; I captured dry river beds for the native ones; I used my most telling wiles on the city street commissioner for old six-foot curbstone steps. I ruined our car, mashed thumbs, broke toes, and had a glorious three years of local adventure, until one day I looked upon the terraces of our hillside and called them good.

Moreover, there were episodes and minor comedies that developed with the daily progress of garden building. There was the enclosing of the plot to insure privacy, accomplished by plant walls of varying heights and depths; there were alleys, walks, entrances, approaches, steps, and retreats that a landscape gardener no doubt would construct without drama, and perhaps without the creative delight that was part of our activity. Then suddenly one day we came into full, major drama—drama on the Promethean scale; we came into conflict with the heavens themselves. The sky was too vast! It yawned like a great dome over an incomprehensible panorama of unvalued, unrelated, ungrouped hills, valleys, and rivers.

Surely the least one may ask of a garden is that it be a window that opens into the universe; but a window, not the

universe itself. One day, when the conflict was getting almost too Promethean, a slim and lovely goddess of a tree appeared to my imaginative eye. We set out to capture just such a tree in reality. We did capture the lithe beauty, several of them in fact, and planted them to their best advantage in attractive groups against the skyline. Immediately the sky took on intimate, horizontal values, with finite, comprehensible arcs that put us at home on our earth. By means of trees we threw the valley into related groups, with the hills and rivers in composition; the composition, in turn, became defined and articulate to our sense of being, and we were at home in our garden, with windows that opened into the universe.

Then, transcending the conflicts, came a further series of delightful adventures. No doubt by July the rose bower we had planted at a turn of hillside steps would have suggested its own shrine even if the pious Franciscan Sister (who dropped in during iris-blooming time for her meditations) had not sensed the hillside creatively enough to remark, "You should have Saint Therese in this garden; she would be happy here." Episodic weeks followed, when the artist who overheard the Sister's remark set about carving the pious beauty of our Saint Therese and made the tender sister of Liseaux strangely beautiful and communicative in her wooden presence. Nor can we forget the delight of the Florentine lanterns, nor the medieval brackets from a little village of the Apennines, nor the French iron gates. Also that brilliant blue morning when the Spanish jar from Granada came to our terrace; and later the iridescent wine flasks from Portugal and the fish baskets from Cape Cod.

What garden does not offer chances for romance as colorful? Or create adventure as subtle? I said at the outset that I like romance. I still like it and especially in our garden.

Basking in the sun below the gardens lies an eight-mile expanse of Illinois River and green woodland carpet, with a placid lake encupped in the hills on the farther shore





THE ARTISTRY OF COLOR

*In the residence of Mark W. Cresap, Esq.,
at Winnetka, Illinois*

EDWIN H. CLARK, INC., *Architects*

MISS CORNELISON, INC., *Decorators*

A painted scenic paper on the walls of the Cresap dining room depicts, in gay colors, a Chinese countryside, the soft yellow color of its background being continued in the woodwork. The interiors of the two cupboards, containing choice old porcelain, are painted a dull, brownish red, the moldings being outlined in gold. Curtains and chair seats of apricot damask are emphasized against a dark green rug; the furniture consists of English antiques of the eighteenth century

The delightful dull, light raspberry-colored walls in the guest room have no decoration other than a painted paper border of nineteenth century design. With the exception of the antique swan bed, which is of the English Empire period, the furniture is of the eighteenth century. White taffeta forms the window curtains which are banded with blue, and the bedspread is of blue satin with a woven Empire design



The living room in Skipton, the Cresap residence, is distinctly Georgian—a well-ordered room of fine proportion and balance, in which reds and blues are harmoniously combined, powder blue walls forming a background for curtains of red and blue damask. The rug is an antique Farrahan. The larger pieces of furniture are upholstered in powder blue damask and dark blue velvet, but the original mellow old brocade is still in place on the eighteenth century chairs. The walnut secretary is old English

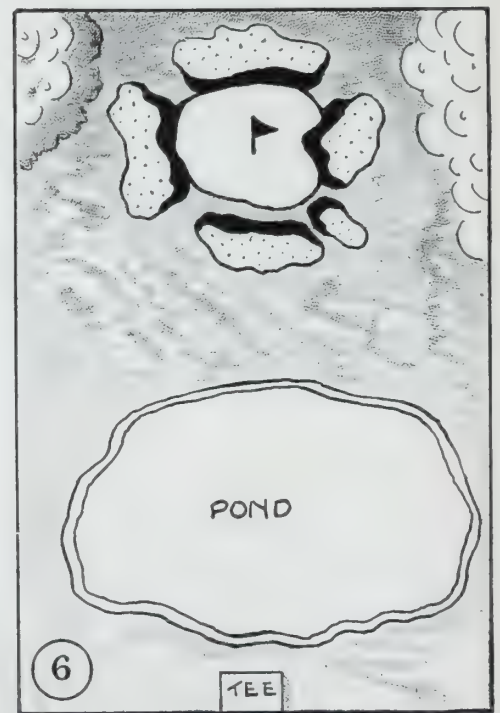
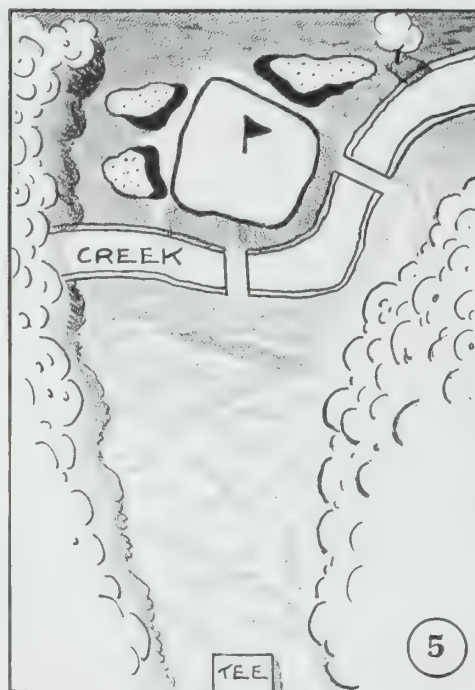
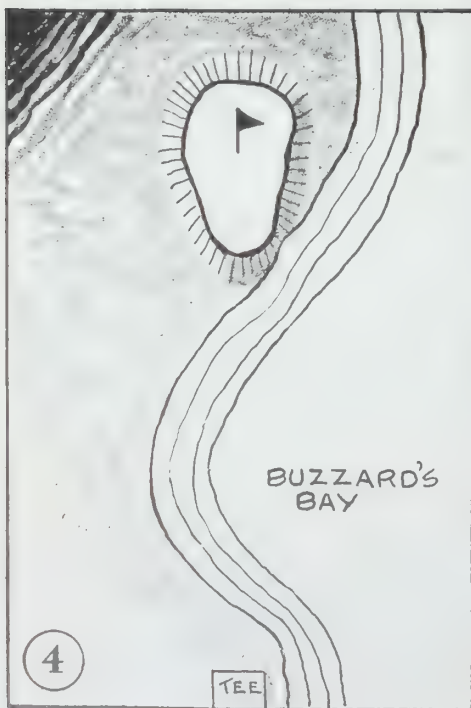
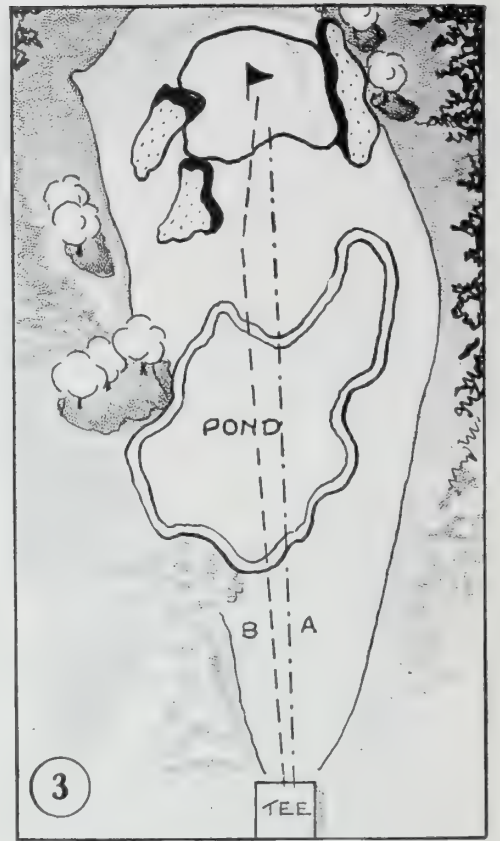
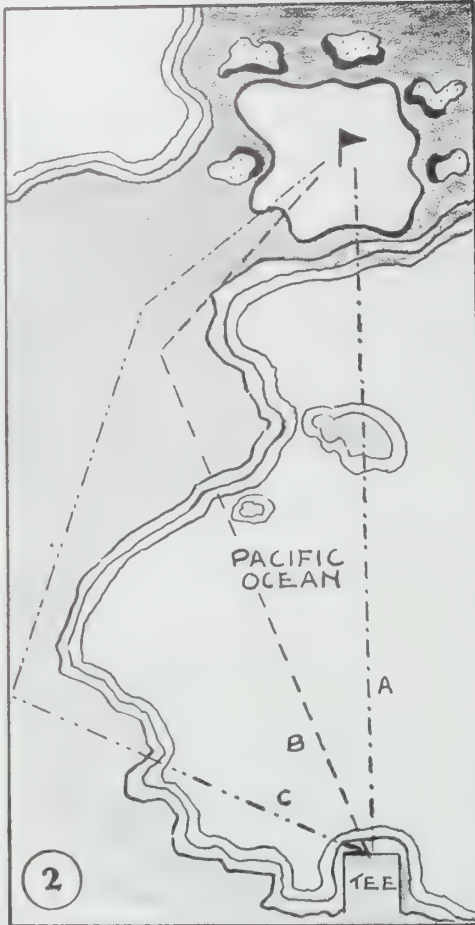
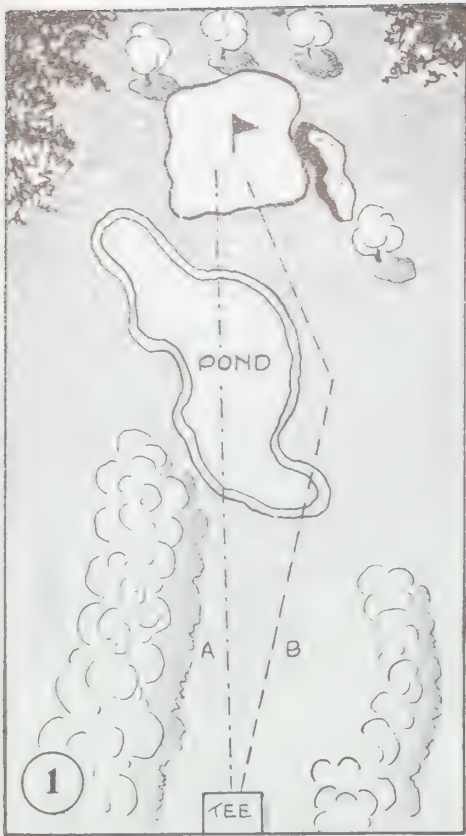


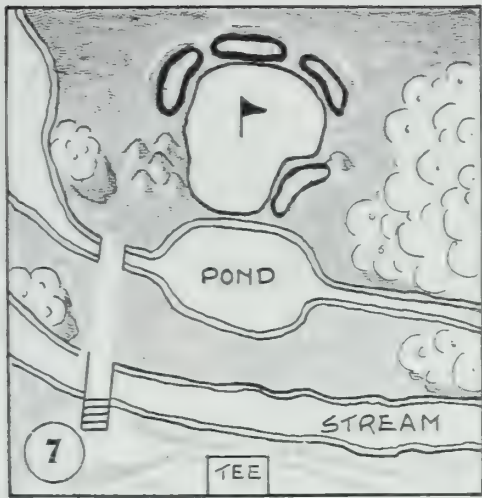
From the entrance hall in Skipton one enters the study, shown on the opposite page. Both of these rooms are of great interest, as they were brought intact from England. An old white Bristol bowl that came from Richmond Palace, near London, finds itself quite at home in such surroundings

An inviting sitting room opens off the master's bedroom, and in it is a delightful combination of quaint Zuber wallpaper and wood paneling. The deep eggplant color of the carpet is repeated in the background of the gay chintz that forms the straight-hanging draperies at the windows, and the feeling of friendliness and charm is increased by antique furniture.



A library of carefully chosen and keenly appreciated volumes lines the walls of the study in the Mark W. Cresap residence. The paneling in this room, as in the hall shown on the opposite page, is of mellow old oak that was brought from England. Here the carpet is dark red, and two chairs by the fireplace are upholstered in a lighter tone, almost a pink. These colors, supplemented by the brown of the paneling, make the room fairly glow with warm, deep tones.





FAMOUS HOLES IN GOLF

How to play difficult water hazards

Designed and Illustrated by SOL METZGER

1 The par 3, No. 6, 195 yards, of the Minikahda Club, Minneapolis, Minn. Planned by Donald Ross. Here in 1916 "Chick" Evans, amateur, set the low score record for our National Open: 288 strokes for 72 holes. Over this same course Bobby Jones won the 1927 National Amateur. The timid player usually goes to the right and gets a bogey 4 via route B. A great shot for a star, via line A. If one shys off the line to the right a deep trap is the penalty. The green is surrounded by rough. A long iron hole.

2 Par 3, No. 16, 222 yards of the Cypress Point Golf Club, Pebble Beach, Cal. Designed by Dr. Alister McKenzie, and one of the most difficult par holes in America. It takes a full wood to span the Pacific and land on the green. Rocky banks thirty feet high outline the fairway from the tee, on a promontory, to home. The par route is via route A. Everything beyond the rocks is fairway. Route B leads to a 4, and C to a 5.

3 Donald Ross planned No. 8, 198 yards, of the Palm Beach Country Club, Palm Beach, Fla.; par 3. Here the water hazard lies midway from tee to green. Any player can get over it with an iron; but he who needs a par must play on a ruled line for the flag, else deep traps will catch the ball. The par route is via A. The mediocre golfer should use route B, playing short of the green and traps. Then a short approach means a bogey 4. Cracks with the iron have success in playing it with a No. 3.

4 The par 3, No. 3, 165 yards, of the Kitansett Club, Marion, Mass. A fine design by Wilson, Flynn, and Hood for an ocean hole. A long elevated green with a sloping apron to hold the full iron is visible over the coastal waves. Those who pull their shots or overplay find themselves in the largest sand trap possible. There is no choice but to go for the green. It is a fine iron shot.

5 No. 6, 150 yards, of the Brae Burn Country Club, West Newton, Mass. Scene of the 1919 National Open and 1928 National Amateur. A testing par 3 as you look down hill from a high tee to a small green elevated

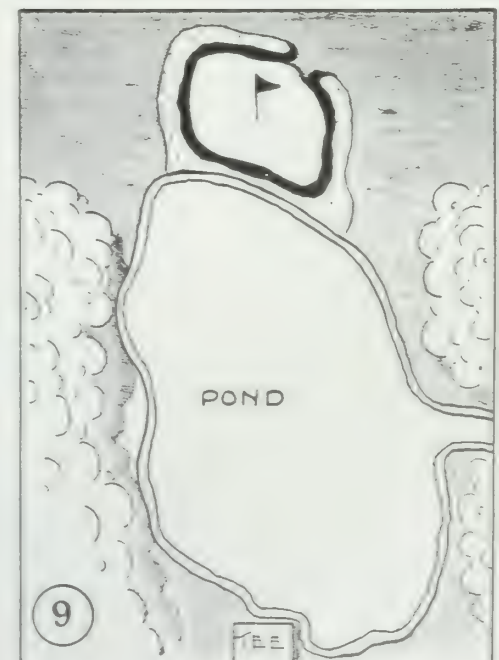
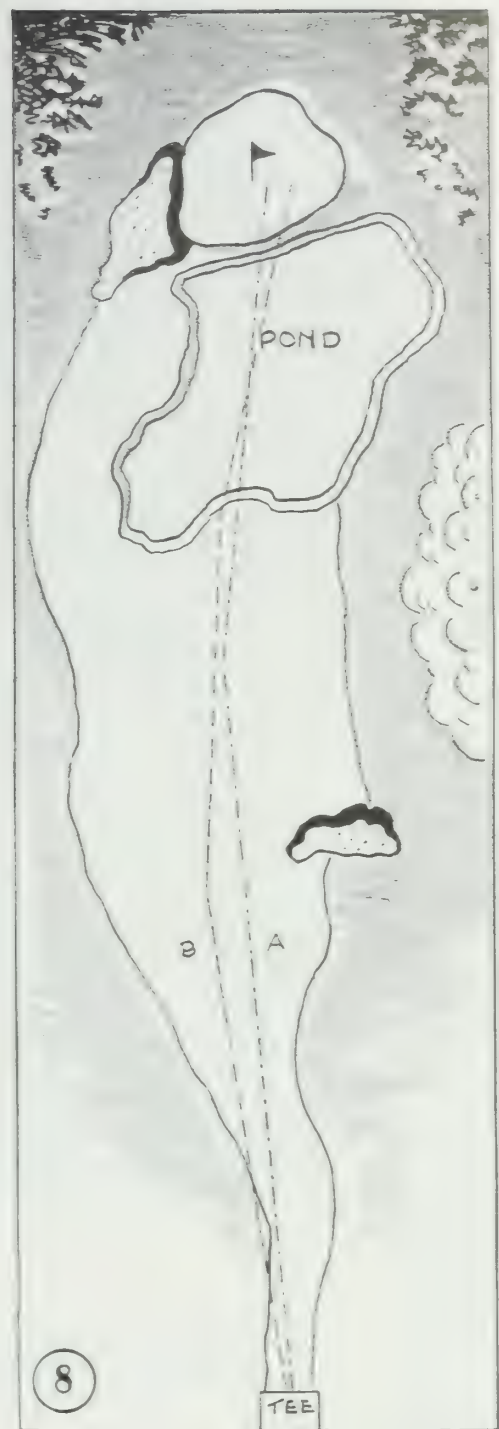
above a creek. Such holes are simple if one can judge distance correctly and play them accordingly, as a pitch shot is almost bound to fall dead played from such an elevation.

6 The par 3, No. 3, 165 yards, of the St. Louis Country Club, St. Louis, Mo. As with most holes demanding a shot over water, one must here reach the green from the tee. It is an exceedingly well-trapped hole, requiring accurate judgment of distance and direction. Scene of the National Amateur of 1921, won by Jesse Guilford.

7 A jewel of a hole is No. 14, 93 yards, of Bedford Springs Golf Club, Bedford Springs, Pa.; par 3. The tee is but 12 feet above the green, yet it seems twice that height. Those who add too much to their swings to insure spanning the water will find sand traps and rough mounds to snare their balls. The trees are too far to either side to aid in judging distance. Designed by Arthur Goss, of the Everglades Club, Palm Beach, and well planned for a spademashie, mashie-niblick or niblick pitch.

8 The par 4, No. 16, 369 yards, of Oakland Hills Country Club, Birmingham, Mich. Here Miss Glenna Collett won the 1929 women's title, and Cyril Walker gained his sole National Open crown in 1924. Cyril played it via route A, using a midiron for his second. He placed it so close to the pin as to snare a birdie 3 on his last round. The hole cost Hagen his chance in that title event. This is a typical example of the way water hazards are sometimes used on par 4 holes. The bogey player should be wise to follow route B, playing short with his second and then successfully pitching home over the pond with his third.

9 The par 3, No. 10, 130 yards, of the Chicago Golf Club, Wheaton, Ill. A magnificent water hole. Your tee view is a high banked green, practically surrounded by one continuous trap lying beyond a pond. Back of the traps are weeds and long grass. One cannot dodge the issue, as groves of trees line the pond on each side. Here the 1928 Walker Cup matches were played.





The large kitchen, in the house where several servants are employed, can be so arranged that they may all do their separate tasks without interfering with each other. Also, if it is not convenient for a separate room to be set aside for their dining and sitting room, a corner of the kitchen might be furnished with a table and chairs and used as a dining alcove. The butler's pantry in such a house is an almost indispensable adjunct of the kitchen

THE KITCHEN CATCHES UP

And follows the fashions of to-day

by **C. STANLEY TAYLOR**

ONCE upon a time kitchens were living rooms. Then they became mere work shops, centers of domestic drudgery. More recently they have developed into one of the show points of every new home, colorful, bright, and completely appointed. Perhaps prohibition had something to do with this latter trend, for cocktail parties have a way of finding themselves in the kitchen and pantry, around the sources of supply.

Be that as it may, it is a fact that kitchens have gone up and down the social scale until one may properly be puzzled as to their position in the home. Efficiency experts have demanded the small, compact kitchen to save steps and time. Sanitation experts have demanded absolute cleanliness. Decorators have demanded color. Domestic science experts have urged the use of modern, labor-saving equipment. There has indeed been much progress in kitchen planning and equipment. It is time to stop and ask whither are we going and what will be the kitchen of to-morrow.

Breaking away from fads and the special emphasis of experts of all types, let us look at the kitchen coldly and impartially, and determine its place in the domestic establishment. It is a center for food preparation, food service, and the essential cleaning of dishes and cooking utensils. That is its real purpose. It should accomplish these things well before attempting to do

anything else; but because of our peculiar domestic service problem and our social habits, it must do many other things effectively.

Usually the servant problem is the first consideration in modern kitchen planning. The servantless house demands a kitchen that lightens drudgery, speeds up work, and enables the mistress of the home to prepare and serve foods with the minimum of effort and in the briefest possible time. The one-servant home faces a similar condition, because when that servant is absent the duties devolve upon the housewife and the kitchen becomes temporarily servantless. The one-servant home also requires high efficiency in order that the sole domestic may perform other duties than mere kitchen work.

In larger establishments the presence of several domestics affects the kitchen planning. A cook and a butler have different functions to perform and each must be able to carry on the work without interfering with the other. This makes the butler's pantry an almost indispensable adjunct of the kitchen. With several servants, it is a question whether to have a large kitchen in which they can all work at once and in which they can have their own meals, or whether to subdivide the area into efficient work units, with separate space to be used as a servants' dining room and sitting room. (Continued on page 74)

A thoroughbred among silverware

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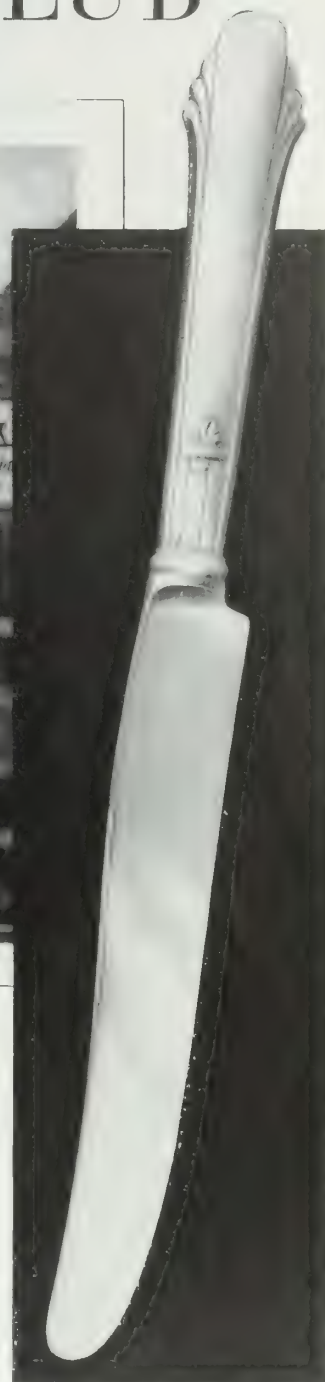
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ANTIQUER'S ALMANACK



By LURELLE VAN ARSDALE GUILD



ENQUIRIES

I am sending a photograph of a coverlet which I recently purchased. Can you tell me the name of its design; also how the dyes used in these coverlets were made. I own several with beautiful colors which are permanent, as the coverlets wash well.—*Mrs. Laura Evans.*

This design is known by different names in the various sections of the country. Whig rose is, we believe, the most common appellation. Wheel of fortune, four snowballs, and lover's knot are also applied to it. The sources from which these wool dyes were drawn sound much like an alchemist's book of necromancy. Names to conjure with, many almost meaningless to us of this generation, such as camwood, logwood, fustic, and anotta. For the actual method of procuring dyes, it is necessary to consult an old recipe book, of which "Mackenzie's 5,000 Recipes" is outstanding. Our forebears were prone to mix cooking, dyeing, and medical recipes in one book, and the strange ingredients which went into these concoctions were in every cupboard. A list of colors and their sources is self-explanatory:

Cochineal and camwood, scarlets; Nicaragua and Brazil woods, crimson; madder, lakes; yellow oak, walnut, tumeric, birch, anotta, peach leaves, and smartweed, yellows; weld, orange yellow; fustic, deep yellow; indigo, common blue; nutgalls, blacks and grays; butternut, hemlock, maple, browns; sumach, tans.



For secondary colors our grandmothers were expert at mixing the above concoctions. Tints were obtained by dipping; deep values meant an immersion of perhaps several days.

I recently picked up an old teapot. It is marked "Rochester" in a rectangle superimposed on a circle. Scratched on dimly is 4Ph just beneath the other mark. Copper shows through where the plate is worn. Can you tell me about this?—*Mrs. G. W. Tourtellot.*

Your teapot is, without doubt, of Sheffield plate, being silver on copper, but I do not think, from your photograph of it, that it is old enough to be classed as antique. Its value as a collector's piece is negligible for this reason, although it is well designed and a nice piece to own.

Can you tell me something about a lamp that has been in my family for years, but which came originally from Canada. The glass reservoir that holds the oil seems to act also as an hourglass.—*Mrs. L. J. Merce.*

Your lamp is French in origin and is one of the rarer types that serve a twofold purpose—namely, to give illumination and, by means of the marked glass reservoir, to serve as an

hourglass to mark the passing time. The shape of the glass reservoir is so calculated that the surface line of oil marks the hour of the day. It is an excellent lamp, and you are fortunate in having the reservoir intact.

SHOP TALK

Antiques, to most of us, mean a great deal of furniture and glass, some silver, pewter, and fabrics. Few of us delve far enough into the field to discover antique amusements. To this smartly sophisticated modern age, the world of the antique has brought—perhaps in the spirit of fitness of things—a backgammon board, and you may laugh, a bit amused at our effort to find the unusual.

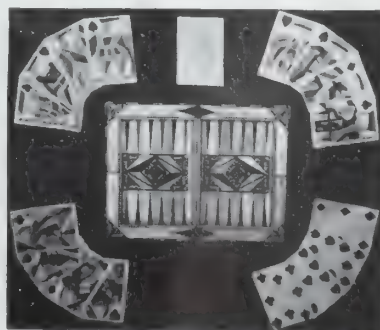
At the Colony Shop we discovered this amid countless treasures made prior to 1680 during



the Stuart period. It is constructed in a most decorative fashion of ivory and ebony and shows a chess board on the reverse side. I doubt if a more excellent specimen will ever appear on the market.

With the board is shown part of a deck of playing cards that are rare and interesting. They are entirely hand colored and delightful in conception. The ace of spades bears the crest of George III and perhaps indicates royal ownership.

We were shown there, also, a Sheraton Pembroke table that is quite unique. A delicate frieze of satinwood makes an unusual and pretentious border around the entire top and the oval which occupies the center. In marquetry inlay are displayed, within this oval, musical motives and a scroll bearing the score of "Auld Lang Syne." A really lovely table—from the hand, no doubt, of a music-loving and extremely expert cabinetmaker.



Paper weights, with their gay colors, unusual forms, and sometimes humorous interest, never fail to make an appeal, and this collection is worthy of more than average attention. There is a variety of shapes and of subject matter in the group. The small bottle at the right bears the date of 1848.



At the Old Print Shop there is the usual excellent exhibition which we have grown to expect. Not only the well-known Currier & Ives and Kellogg prints, but also those of other print makers perhaps not quite so well known. Sarony-Major, Bailie, and many others are represented in the collection. There seems to be a continuing market interest in Curriers of military character and of New England scenes. Somehow N. Currier and Currier & Ives seem, in their selection of subject matter, to have made themselves distinctly portrayers of the American scene.

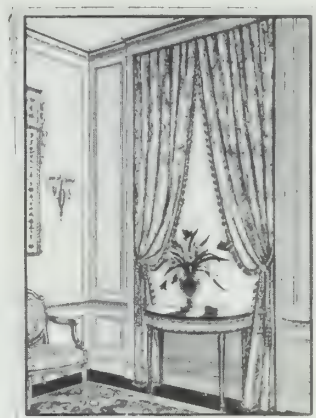
The "New England Winter Scene" shown takes its place along with the "Four Seasons," "Home to Thanksgiving," and others, to form a group in which public interest is undying. True in detail and conception to New England country life as it was and is, it strikes a responsive chord in our breasts.

It is interesting to note here that most of these New England prints were made from drawings of George N. Durrie, and at present the Durrie prints are the most popular with Americans because they so accurately depict everyday phases of our national life to-day.

In this connection, too, it is quite unnecessary to introduce Louis Maurer. His delightful personality has endeared him to all who know him, and he has the ability to bring back to us the atmosphere of (and his personal experiences in) the shop of Currier & Ives. A remarkable man, now in his ninety-ninth year.

On February 14th, a display of Currier prints of Maurer subject matter, as well as a splendid exhibition of Mr. Maurer's paintings and his tools and stones, closed at the Print Shop. Such a tremendous appreciation was given this exhibition that a similar Durrie display will open April first in the Old Print Shop.





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THE KITCHEN CATCHES UP

(Continued from page 70)

The servant problem settled and the type of layout established, there still remain numerous fundamental matters that require consideration. The drudgery of kitchen work must be eliminated—not merely to make living more pleasant, but in order to make servants happier and to keep them longer in these days of competition. For similar reasons, the environment of the kitchen must be pleasant. Labor-saving devices of all types have their justification in making attractive space of the kitchen, in reducing the size of the domestic force (with consequent reduction in operating costs), as well as in eliminating that type of drudgery that makes domestic work so distasteful to the average man or woman.

The owner and his architect should give due thought to six factors, each of which can be touched upon but lightly in this discussion. They are (1) planning the arrangement of the kitchen units; (2) selection of materials for floor and wall, and of equipment construction that will aid in simplifying maintenance; (3) proper lighting; (4) ventilation; (5) the selection of correct equipment; and (6) decorative treatments. Note that decoration is the last consideration in modern kitchen planning and is being subordinated to practical utility.

It is not possible, nor is it necessary, to establish fixed formulas for the arrangement of working units in the kitchen layout. One merely keeps in mind the routine of kitchen work. This falls into two distinct stages—the preparation of foods and the restoration of foods, utensils, and dishes. In the first stage, work starts at the food-storage cabinets and refrigerator,

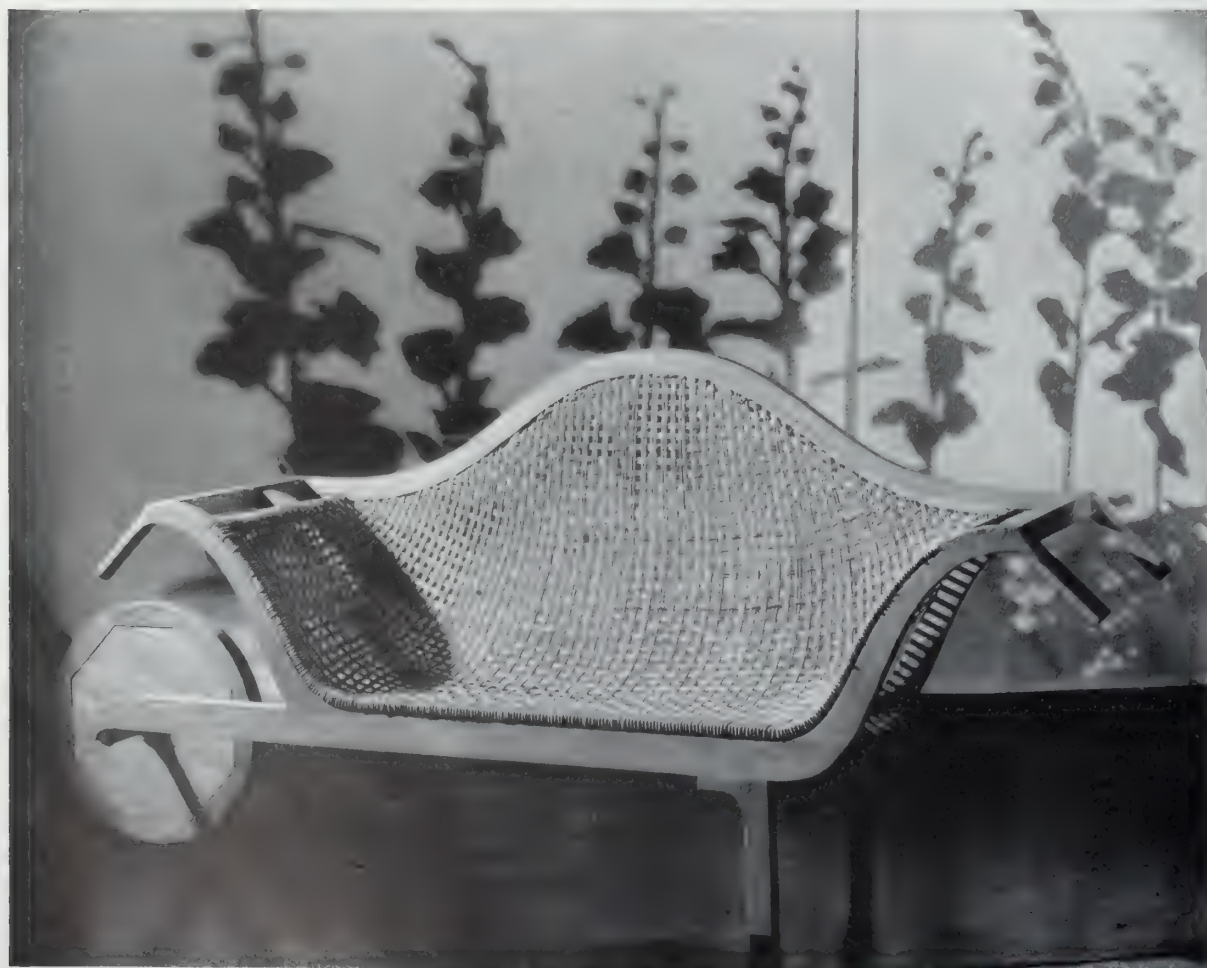
where materials are gathered together. It then passes to the sink for the preliminary preparation of the foods; thence to the work table for mixing and compounding; thence to the range for cooking; and finally to the dish storage and butlery before passing through to the dining room. Any arrangement that will bring the six units of food storage, refrigerator, sink, work table or cabinet, range, and dish storage into direct relationship, one with another, will minimize waste motion and make for kitchen convenience.

In the second stage after food service is completed, the order changes, for the range ceases to be of any importance. From the dining room the work passes through or by the dish storage and butlery to the refrigerator (where foods are returned to cold storage), to the food cupboards and closets where the non-perishable things are put away, and to the sink and the incinerator where dishes are cleaned and waste food discarded, finally returning to the dish storage.

Next comes the choice of materials for construction and finish that will simplify cleaning and maintenance work. Spotless cleanliness is the common demand of every meticulous housewife; it is for this reason all exposed surfaces should be resistant to dust, dirt, and the oft-times greasy deposits that come from cooking, and should be of the type that permits the easy removal of these surface films that inevitably collect. Ceramic tile floors and wainscots won their high popularity in kitchen planning because of their resistance to dirt and the ease with which they can be cleaned, rather than because of their potential value as colorful



By directly relating the six units of food storage, refrigerator, sink, cabinet, range, and dish closet, a convenient and labor-saving kitchen is achieved



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The Pitcairn Autogiro takes off at extremely low speed, after but a short run, and has an acute angle of climb which insures the clearing of obstacles. It can maintain level flight at a low speed approaching 20 m.p.h. in still air. It can momentarily arrest its flight in mid-air and "hover" over one spot. Or it can fly at a high speed comparable to that of conventional airplanes of like power. It can descend, with motor on or dead, almost vertically—and more slowly than a man in a parachute. It can land in very restricted areas, and with no forward speed

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MANNERS forbid that we lift a plate and examine it to determine its origin...yet we have all felt tempted to do so when we found some beautiful piece of china before us. Usually, of course, it's because we wish to learn where such a charming service may be purchased—but sometimes, *shameful fact*, it's because we are curious to discover whether our hostess patronizes a smart store or an ordinary one.

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decorative surfaces. Both linoleum and rubber tiles have achieved a high position for kitchen flooring for similar reasons, but these materials also have the advantage of resilience and greater comfort under foot. Tile walls are now competing with vitrified compounds resembling glass or marble; with enameled sheet tiles of various compositions; with enamel and porcelain-surfaced metal tiles; and with glazed wall fabrics of infinitely varied patterns and colors. Ceilings in kitchens and pantries are usually of plaster finished with paint and enamel.

A great deal of attention has been paid in recent years to ingeniously designed and cleverly made cabinets and work units of enameled metal or wood. The choice between these materials is a matter for the purse and personal preference to decide. Cabinets and work tables of metal claim the advantage of possessing baked enamel surfaces and of being vermin proof. The better grades of wood cabinets, however, are beautifully finished with enamels or lacquers that are easily kept in thoroughly clean condition.

Much progress has been made in the development of sinks and drain boards that minimize the labor of keeping the kitchen spotless. Stainless porcelains have recently been developed that are not discolored by foods and fruit acids. Colored porcelain has found its place in the kitchen as an element in the creation of attractive decorative schemes. The white metals have more recently come into wide recognition as excellent materials for sinks, drain boards, counters, and work tables, because they possess several advantages that appeal to modern home owners. Their neutral color, coupled with their high finish, adapts them to any decorative plan, and in fact helps to blend the colors found in the walls, floors, and cabinets. They are somewhat softer than porcelain and china and tend to diminish dish breakage, although they are not soft enough to be easily dented or marred by rough handling. They are absolutely non-staining, and they will not corrode or tarnish.

One should not confuse Monel Metal and the so-called stainless steels with the old-fashioned white metals of softer body and lighter construction that are still to be found doing yeoman service in the butler's pantries of houses built many decades ago. These newer materials have far greater strength and, since they are solid metal, they can be cleaned and polished indefinitely without wearing them out. They are usually made up as custom-built units to fit the kitchen plan and to accommodate any desired accessories, such as electric dishwashers, utensil drawers, and storage cabinets. A series of standard Monel Metal sinks is soon to be introduced, to eliminate the need for much custom work and to achieve the economies that come through quantity production.

Plan the disposition of lights so as to make certain that every work space is free from shadows. The

fixtures, of course, should be of the easily washable type, free from unnecessary surface irregularities in which dirt can accumulate. Ventilation—an urgent necessity in the modern compact kitchen—is accomplished by building in an electric ventilating fan that will quickly exhaust, from the room into the open air, the odors and smoke that arise from cooking.

The fifth consideration, and the one closest to the heart of every good housekeeper, is the choice of modern equipment. Little need be said about the elementary units—the sink, the range, and the refrigerator. The modern gas and electric ranges—often equipped with separate broilers, dish warmers, automatic fireless cookers and temperature-controlling devices—are offered in a wide variety of models to meet every household requirement. The modern automatic refrigerator has found its place definitely within the kitchen floor area. It is no longer relegated to a cold pantry, but is placed where it is most convenient as a working unit. Both gas and electric refrigerators have ceased to be luxuries.

To these three essential units should be added the kitchen cabinet or its equivalent where every utensil and appliance needed in the preparation of foods is to be found handy to the work.

Electric dishwashers have now passed every conceivable test and have proved their utility and economy against the conservatism that has long resisted their invasion. Domestic science experts have long stated that these dishwashing devices are more sanitary than hand washing and hand drying. Obviously they are labor savers. The newer designs are so arranged as to give greater protection against breakage of dishes and glassware than could ever be expected of hand cleaning. They are self-cleaning, self-draining, and require but the turn of a faucet and the snap of a switch for filling and starting.

Other new equipment items include small cabinet driers, electrically or gas heated, for drying dish towels and small washings; kitchen utility motors equipped for beating, mixing fruit juices, and a host of other laborious operations; compact cabinets containing folding ironing boards and providing space for brooms and cleaning utensils; incinerators that automatically dispose of all garbage and waste; and kitchen utensils of stainless metals and enamels that require the minimum of attention to keep them in their original bright condition.

The last thought in kitchen planning relates to color schemes and decorative treatments. This is a realm beyond the scope of the present article. It is important to successful planning because the kitchen should not be a mere factory, or a coldly severe workshop resembling a hospital operating room, but it should represent an attractive environment in which servants can work with pleasure and into which occasional guests can be admitted without apology.



A Georgian Pine Panelled Room comprising various original architectural features designed and executed by Vernay for the drawing room of a New York apartment.

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YESTERDAY'S TREASURE

(Continued from page 42)

most up-to-date and speedy traveling that would ever be done in America. There are quaint instructions to stage drivers, a table of the value of foreign coins in American money, the rates of postage when a letter was carried "eighty miles for ten cents, and over eighty miles twelve cents and a half," as well as a "Merchants' or Travel Directory of the Principal Roads and Distances throughout the United States," an examination of which shows that the whole of these United States equaled thirteen in the days when this directory was printed.

A checkerboard hangs on the wall, so toned by age that its red and black squares are hard to distinguish; no doubt it hung by the same leather thong for many a long year in some ancient tavern. Any patron who wished could take it down and have his game of "drafts" before the blazing fire, with a mug of flip beside him and the toddy iron heating in the embers. There is a good deal to be said for the comforts of the old days after all, before modern inventions and restrictions had complicated our lives as they do now. On the back of this worn checkerboard is a legend in decorative black printing which reads:

"Women and Wine
Gaming & Deciet
Makes the Wealth SMALL
And wants GREAT."

The chance to peruse this moral sentiment doubtless offset any tendency on the part of the player to back his skill on the board with his frugal store of pence, and caused him to transfer them swiftly and unhesitatingly to the landlord's pocket instead.

Beside the wall at the foot of the narrow rear staircase stands a beautiful example of a Connecticut carved chest, four paneled and made about 1700, a rare and fine specimen of its kind. This chest was found in a barn where it was probably used for many years for storing oats and grain.

Near the window at the back of the room stands a maple desk-on-frame with a central stretcher and well-turned base, and above it hangs an old tavern sign found near Wethersfield, Connecticut, with an eagle and the usual "E Pluribus Unum" in its decorations. There is also a curious iron silhouette of Washington, twelve inches high and evidently made in honor of his Masonic affiliations since he holds a compass in his hand, although it may refer to the fact that he was a surveyor.

Over the door is a great tin stage-coach horn four and one-half feet long, which must have taken a muscular pair of arms to hold aloft and a lusty pair of lungs to fill the

country side with echoing blasts from it in the days when this sound announced that the coach and prancing horses were on their way. In the corner stands a triangular Windsor table, one of the rarest pieces any collector of Early Americana can acquire nowadays, and of obvious value to those who know the field.

Quite near by is a pair of heavy, roundabout Windsor chairs and an early pine candle stand of the kind seen so often in modern reproductions, with a screw base which permits the lights to be raised and lowered. The pine desk has an equipment of sand shaker, hour-glass, pottery inkwell, and quill pen, as well as a casual pile of contemporary leather-covered books with worn bindings and yellowing edges. A perusal of these is very entertaining since many of them are records of sales in old stores, and reveal strange facts of what the families of those days consumed for food and drink.

Near by, on a fine table with drop leaves, stands a carved oak and pine Bible box in untouched condition with a dragon—which may represent original sin—carved on the front.

Against the back wall of the tap room stretches a magnificent trestle board table, three yards and three inches long, whose top is one superb plank two and a half feet wide. On it are great wooden bowls made of the burls of oak trees and still giving service after nearly two centuries of use. They hold red apples now and small yellow gourds, which provide fine spots of color in the brown and shadowy room. A set of maple shelves with scrolled sides hangs on the wall above the table and holds more jars and jugs of Early American pottery. Here are the glowing browns and terra cottas of Lyndeboro, New Hampshire, rich red-brown pieces of Connecticut distinguished by black tiger-skin splotches on their sides, and other quaint earthenware containers from Maine, Vermont, and Virginia. Here is also a rare Bennington lion in brown pottery and a sturdy monk's bottle from the same kiln.

The great hearth, with its clock spit and the gathering of implements having to do with cooking and the industries of a primitive household, is the most interesting feature of the room, perhaps of the house itself, for it represents the history of our country's development.

The group that is about the hearth includes a candle box and candle molds, a tape loom, toaster, charcoal broiler, wooden peels in different sizes, Betty lamps, long-handled iron cooking skillets and saucepans, tongs, wool carders, sugar cutters for loaf sugar, porringers, a coffee roaster, different sizes of ladles in both wood and brass, skimmers, a tinderbox and flint, hanks of flax



Above is a beautiful example of an antique English Chippendale secretary having a Chinese treatment of the glass panels. The delicately carved scroll top adds a pleasing lightness to the design



Highly decorative are the circular spaces of this Chippendale candle table



A walnut top table becomes a decoration because of the beauty of its wood

DESKS AND TABLES

And the important rôle they play

Photographs by courtesy of the Kittinger Co., Thonet Bros., Inc., and Bristol Co., Inc.

by **LEE MCCANN**

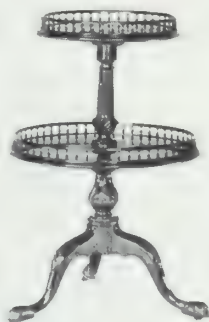
THE introduction of tea into England and her colonies was the major event which brought tables into demand and prominence. It stimulated the imagination of the cabinetmaker to produce the large number of delightful styles which we still use in originals and in reproductions. The last decade of our own history has also seen renewed interest and fresh importance given to the subject of tables, not through the introduction of a beverage but by the attempted prohibition of one. A table at one's elbow is now taken for granted in a comfortable room, though not necessarily as a repository for cup or glass, for we have discovered the great con-

venience of tables. Even our newer system of lighting demands them at frequent intervals about the room to hold the charmingly decorative conceits we use for lamps.

We cannot be said to have risen to the spur of a new mode and to have produced such original examples as did the eighteenth century

craftsmen, who were so lavish with fancy and fine work on their beautiful tables. But at least we fully appreciate, preserve, and reproduce what they did, and perhaps there is not a great deal left for us to say in such design. The tables of the past may not be the final word, but it is at least apparently difficult for us to think of ways for improving them.

It is amusing to trace, in the evolution of English tables of the eighteenth century, a certain ancestry of the trait we pridefully call "Yankee ingenuity," as if it sprouted originally on this soil. The English took a naïve pleasure, just as we do, in odd conceits and novelties that combined a double function.



A two-tiered antique English dumbwaiter, convenient for holding tea things or ornaments

A Queen Anne knee-hole desk of walnut, an excellent reproduction in design and finish

The drum table is excellent for the library, having drawers as well as spaces for holding books and magazines





Old English Silver

The connoisseur and the casual collector of beautiful things will find in the Crichton Collection many rare and exquisite examples of Old English Silver—pieces designed and wrought by the early silversmiths to appeal to the people of taste and culture of their day.

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A replica of a Duncan Phyfe sofa table, as popular to-day as in the time of its designer

Sheraton had a positive passion for such things and created many whimsicalities.

The early card table which was always made with hinged top, one leaf being tipped up against the wall to save space—is an instance of this trait. Such a table did duty for breakfast in the morning and gaming in the evening. As a bright idea, a third leaf was added to increase the size; but as this was less strongly a part of the table construction, it is quite often missing in the survivals. Some clever fellow thought of putting two card tables together to give a larger table if the family increased or company came, and that was the origin of the extension table. The same idea is seen in the development of the secretary, which often combined the function of a writing desk with glassed display shelves instead of pigeonholes for books or art objects. The sofa table, one of the most delightful and deservedly popular of our inherited styles, received its name because some shrewd cabinetmaker thought of a table at which people could write comfortably while sitting on a sofa. Not so comfortable really as a chair, and impossible to-day with our overstuffed upholstery; but it was a new idea and it caught on. The eighteenth century English cabinetmaker never hesitated to invite his soul when designing, and amazing diversity and charm of imagination resulted from the freedom he allowed his personality.

This same idea of function and novelty gave to everything he did an intensely practical value. As our idiom would have it, his tables were always "handy," which is what a table should be. Even the decoration had quite often a use, as for instance the lovely scalloped piecrust mahogany tables of Chippendale's time, which were designed to hold the individual tea things of the guests. Likewise, the dish-top table and the gallery table gave additional safety to whatever was placed on them.

Space was not a Georgian consideration as it is to-day; nevertheless, the makers of tables did take into consideration space saving, not as such but because their sense of proportion and formality dictated that such accessories should be unobtrusive except when in use. The tip table, the top of which up-

turns to stand prim and flat against the wall, is ideal for occupying little room and is perfect for serving tea or coffee. The particular vanity of these tip tables is that no other members of the table family ever exhibit to such advantage the beauty of their wood which, if it be burl walnut or richly grained mahogany, is as decorative a wall ornament as one may see.

Small consoles, so attractive in halls, and little urn tables are further examples of the cabinetmaker's thrift in space saving. On the other hand, he knew how to plan with due regard to a massive and dignified scale when such was the need. The robust, round gaming tables and the substantial table desks as well as, of course, the dining tables proved his sense of the opulent, expansive modes of his day. The old (or reproduced) drum table is one of the best library types one can select. Its drawers are convenient for papers, letters, or magazines, and the size of the table is well adapted to holding a lamp, books, and other paraphernalia for which one likes plenty of room. There were two styles originally:



This Queen Anne walnut secretary is somewhat different in design from the reproductions that are usually seen

one was known as the rent table, with small drawers placed all the way around it in which the landlord kept his filing system and accounts; the other style was used for gaming, and differed from the rent table in having alternate drawers and spaces. In the drawers were kept

GAILY *you'll dine- if your walls are gay*

How often a dinner party has been carried to success by the atmosphere of a charming dining room. The sheen of napery... the gleam of silver... the sparkle of glass... against a background made lovely by just the right wallpaper. And how often a dull and dowdy room has condemned dinner parties to mediocrity.

Sometimes the dining room is the most difficult room in the house. But in a skillfully chosen wallpaper lies unexpected magic. Artfully it reveals new beauties, conceals old ugliness, turns faults into virtues. That low ceiling takes on character... the lack of light is balanced by just the right color harmonies... while clumsy furniture borrows elegance from a graceful design. And your whole room is transformed, like Cinderella arrayed for the ball.



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LOTUS BOWLS

According to Oriental tradition the lotus flower is held in high esteem because its rare beauty springs from lowly beginnings. Blooming in slimy ponds—it is a flower of exquisite delicacy and color. The blossom, a faint velvety pink, deepens to a richer shade at the tip; the leaf is a large, flat, waxey, green pad. The flower itself is never plucked, save for high ceremonial occasions.

As almost all motifs of Oriental decoration carry some symbolic significance it is fitting that the lotus is used for the model of these beautiful imported bowls. Wrought in greenish bronze, their graceful contours and proportions render them equally lovely as ornaments or flower containers. The leaf forms the bowl—the stem and bud a pedestal. Available in several sizes—16 inch diameter, \$50; 13 inch, \$35; 10 inch oval, \$20; 9 inch diameter, \$20; 8 inch, \$15.



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LONDON PALM BEACH



A Queen Anne walnut card table copies perfectly the old ones but lacks the carved depressions for candles and coin

markers and coins, while the spaces between provided places in which to set glasses.

In the matter of desks and tables the two were, by the very nature of their origin, overlapping subjects. The desk was originally a chest or carved box which held writing materials and books. Naturally it had to be set on a table to be got at conveniently and, in

up. The French have always preferred table desks, and there is no doubt that, if one wants this article of furniture placed away from the wall, it is more adjustable. It is also more comfortable to work at.

For town houses, the small library, or the boudoir, there are compact, medium-sized desks of this type in walnut that are invitingly comfortable and decorative. For the larger spaces of country houses there are the massive, stately desks in mahogany with carved detail which, by their very presence, suggest affairs of high import. For the large library and for the luxuriously equipped business office, such a desk gives character, convenience, and decorative focus to the room.



A Chippendale console, such as this, will fit conveniently into hallway or living room

the course of time and manufacture, the twain became of one wood. The duality of its beginning is apparent in the lordly secretary and in the slant-top desk. The knee-hole desk, of course, is outside that category since, in the matter of its desk qualities, it grew down instead of

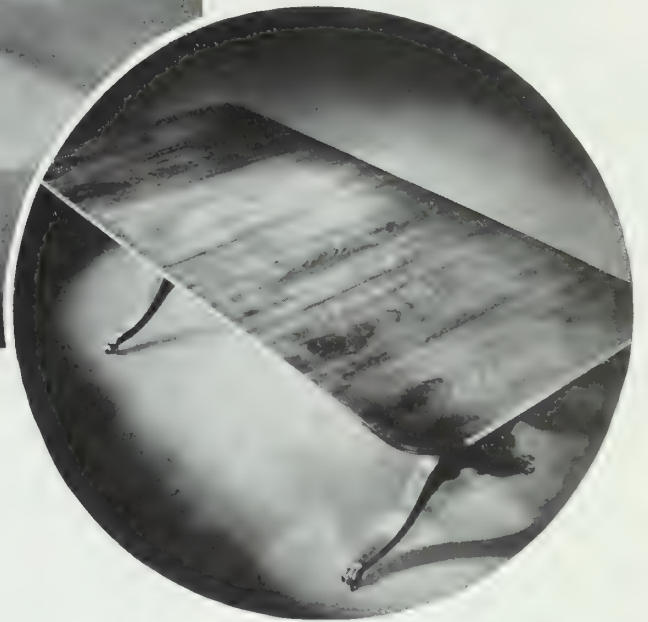
The secretary, by virtue of its greater reticence and more ornamental character, is usually better suited to the living room. The glass-enclosed top may be used to emphasize color by bits of Staffordshire on its shelves or the subdued hues of book bindings. Its height will sometimes carry upward the line of the room while a table desk might seem to flat them. American cabinet craft in its glory loved to create this piece of furniture and has left behind superb examples, which have given us a certain sentimental admiration for them.



A Chippendale dumbwaiter and a whatnot, charming reproductions of early English variants of the ever useful table



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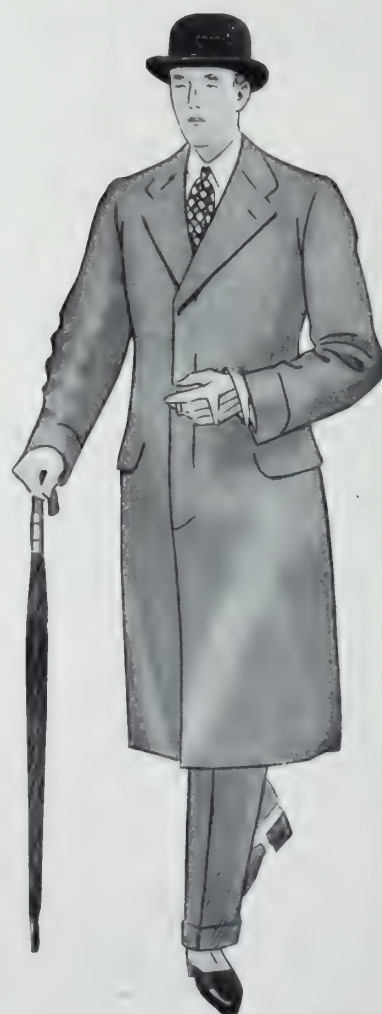


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One of the events of the London season is the Henley Regatta, a great river carnival, when the college supremacy of the Thames River is strenuously decided

LONDON IN SEASON

Gay weeks in Britain's capital

by **WILLIAM B. POWELL**

THE globe trotter who knows his globe is very apt to plan his journeyings so that the Christmas holidays find him in St. Moritz and mid-winter is spent in Egypt, the Riviera, or America's balmy resorts; for Easter he goes to Seville or Rome; and he reaches Paris in time to greet the horse-chestnuts in the Bois; then—most certainly—London, for the season. And how attractive dear old London can be in June and July! She takes on a glamour and gayety which she possesses at no other time of the year, despite the Wordsworthian pæns to early spring, extolling primroses by the river bank and hosts of golden daffodils.

So if you go to London for the season, you must make your plans early, because you will find that the smart world and his wife have the same idea. The best county families come up to town to have a fling at the gay social whirl, which they may scoff at the rest of the year. The smart set of all the continental capitals try to include at least a few weeks of the season in their social calendar for the year. The King of Spain is usually in London either in June or July, and you will always find a maharajah or two who will fill your eye with gorgeous trappings.

London season has no hard-and-fast dates for beginning and ending but, generally speaking, it lasts from the first of June to the end of July, although there are some events which are usually considered as belonging to the season—such as the Derby, which comes often at the end of May, and the Cowes Regatta which is always the first week in August, after which there is an exodus to the Scottish High-

lands where the grouse shooting opens on the fourteenth, and the moors are overrun with ladies in smart tweeds and sportsmen from all over the world.

Assuming you will arrive in London the last of May, the following are the things you should attend: The Derby (racing at Epsom near London); art exhibition at National Academy; horse show (at Richmond or Olympia); military torchlight Tattoo (at Aldershot); Ascot; tennis at Wimbledon; Royal Air Force display (at Hendon); theatrical garden party (Regents Park); opera at Covent Garden; Royal Horticultural Society Flower Show at Chelsea; polo at Hurlingham, Ranelagh, and Roehampton; Henley Regatta; Eton-Harrow cricket match; racing at Goodwood; Cowes Regatta (Isle of Wight).

It will add to the pleasure of these doings if you will keep in mind some pointers. For instance: Book your seats for Wimbledon as soon as you arrive—or preferably before (if you write direct to Keith-Prowse, who are the best theater ticket dealers in London, they will attend to it for you). The tennis matches at Wimbledon are exciting more interest each year, and the crowds are so great that unless you have seats which have been booked early you may find you're sitting so far away that you will need opera glasses to decide whether it's Bill Tilden or Helen Wills on the court.

Don't miss the torchlight Tattoo at Aldershot. You don't hear as much about this as you do other events of the season, but it's a glorious and thrilling spectacle and one you shouldn't overlook. Go there on a night after you have been to Ascot. These two events are always scheduled the same week and, as they

are in the same neighborhood, it is easy to take them in at one time. After the races at Ascot, you might go over to Maidenhead and dine at Skindell's or near by at Bray, in the Hotel de Paris. Then motor over to Aldershot, arriving there at sundown—which would probably be around 9:30—and revel in the pageant which lasts until midnight. And speaking of Ascot, try to go on Gold Cup Day, as it's the most spectacular of all and the day that the King and Queen, the Prince of Wales, and the rest of the royal family ride down the course in golden chariots and much splendor. If you can wangle a card from a member of a West End Club which has a refreshment tent at Ascot, you will enjoy the day more. It is difficult to get into the Royal Enclosure, but all the smart people wander in and out of these club tents.

If you go to the Henley Regatta, try to get a card to the Phyllis Court Club, for it is a delightful spot and you can watch the finish of the races right from their terrace.

Even if cricket bores you to death, I advise you to take in the Eton-Harrow cricket match, as you'll never see such a nice crowd anywhere—and by nice, I mean thoroughbred—fine English families with their young people, dressed in costumes that have become classic in the world of fashion. The people aren't as smart or sophisticated as you see at Ascot because it is an event which doesn't appeal as strongly to sporty circles. But this Eton-Harrow crowd makes you want to rush out and join the English-Speaking Union.

Both male and female members of a family will need all their dressiest and most formal

(Continued on page 98)



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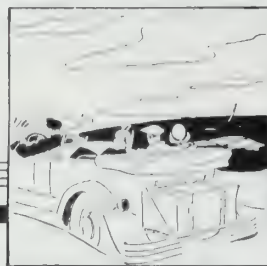
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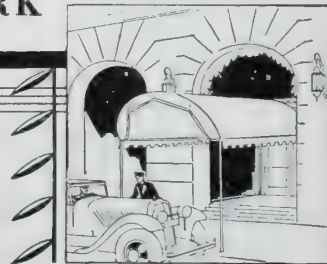
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One should go to Ascot on Gold Cup Day, the most spectacular of all times, when Royalty rides down the course in true regal splendor

(Continued from page 95)

apparel. I don't know any social events where people dress more than they do for those in London. So get out your best bib and tucker because, as we so charmingly say in America, you must "put on the dog."

Women need plenty of evening gowns. *Décolleté* is worn more than it is in America. Likewise, men wear "tails" more than they do here. Dressy, and preferably light-colored, afternoon frocks are the thing—for garden parties, cricket matches, and for Ascot where, strangely enough, chiffon, laces, white gloves, parasols, and picture hats take the place of the usual tweeds and *tailleurs* which you naturally associate with Englishwomen at races. But Ascot is Ascot and the ensemble for it has become classic, both for women and men. The latter must wear cutaways and topers, preferably gray, and, to repeat, the same holds good for the Eton-Harrow match.

Both feminine and masculine wardrobes for a London season should include mackintoshes and umbrellas, for you never can depend on the weather in merry England. Two years ago there was hardly a drop of rain during the entire season; but last year only one really fine day appeared during Ascot week, and on Gold Cup Day, when everyone was trying to look his best, there was such a cloudburst that racing was called off for the first time in the history of Ascot.

Besides topers to wear during the day with a cutaway, men must have opera hats for evening. Straw hats might just as well be parked in the hotel during the entire visit, for in London nobody wears them except schoolboys (when they're in school) and country bumpkins. Even if a man dines informally wearing a dinner jacket, he must wear an opera hat or, for second choice, a black fedora which has recently been sponsored by style authorities. The masculine wardrobe should also include plenty of flannels and blazers for days on "the river" (in England, "the river" is always the Thames). If a golf suit with knickers is included, it can be used for shooting also.

Don't be discouraged on hearing the bromidic statement that "food is terrible in England." It is, generally speaking. But you can dine just as well in London as you can in any city—yes, even in Paris. For London is full of restaurants where French cuisine holds sway, and also others where you can have the

best of Viennese, Spanish, and Indian dishes. If you want to see the type of person that Michael Arlen writes about, you will find him at any of the following restaurants: Quaglino's, Savroni's, Maison Basque, and Boulastin. If you like to see celebrities and the intelligentsia, you will find them at the Ivy, Eiffel Tower, Café Royale, and in the grill room of the Savoy Hotel, especially after the theater. If you want to see your fellow Americans, frequent the famous Cheshire Cheese, the haunt of Dr. Samuel Johnson. So popular has it become with tourists that the waiters are about the only Britishers present.

The most amusing bars are the small one in the Trocadero, that of the Savoy Hotel, and of the Carlton Hotel, also Sligg's Club at 11 Albemarle Street. Don't overlook Bentley's Bar, situated in that little passageway by the Piccadilly Hotel. If you're feeling low in the morning, their "black velvet" is guaranteed

has always complained about the lack of American comforts in European hotels, you will rejoice over the latest additions to the ranks of London's hostilities—Grosvenor House, the Park Lane, Splendide, and Mayfair House. All of them are just as modern as you could wish; as a matter of fact, they're too modern for me. By that I mean that they do not give one the feeling of being in a foreign country, which is something I want when I travel. The old standbys, such as Claridge's, the Carlton, the Berkeley, and the Ritz, have much more charm, yet offer every comfort. Book your rooms in advance and specify that you don't want them on the street side. Being low buildings, these London hotels, unlike our American skyscrapers, have to cope with street noises. Claridge's is the quietest, and if you stop there you will have the added thrill of bumping into a crowned head at every turn. It is the Mecca for Europe's remaining royalty.

The Savoy gives you excellent service too; be sure to lunch in the charming dining room there, which overlooks the Embankment, and also, don't miss going there after the theater to dance to their corking band; or, if you want to have supper quietly, go to their grill room where London's theatrical and literary worlds hold sway. If you prefer smaller hotels, both for the sake of economy and because they have more English atmosphere, these I think are the best—Almond's, Clarge's Half Moon in Half Moon Street, the Curzon, the Connaught, Duke's, the Stafford, Brown's, the Langham, and Batt's.

After your season is over, you may feel the need of a rest before proceeding to the continent, especially if you have the gayeties of Le Touquet, Biarritz, or Antibes ahead of you. You will regain your pep much more quickly at one of the seaside resorts. Brighton, though

bourgeois, is only an hour from London and the air has such tonic qualities that even two days work wonders. The Bedford is the most picturesque and comfortable hotel; dating from the Regency period, it is full of historical interest. Eastbourne is more "genteel," and Frinton—a colony of cottagers on the Kentish Coast—is very smart. But don't worry too much about the after effects of your London season; enjoy it to the full, and you will probably find that, because it throws you into a completely novel *mise en scène*, it is just what your doctor would have ordered.



BURTON HOLMES FROM EWING GALLOWAY

Another event of moment in the London season is the Derby, which is run at Epsom Downs. Here are some busy bookmakers placing bets

to pick you up and keep you up for the day. Personally I'm always amused in any "pub" and find that the talk of the cockneys is perfect accompaniment to a drink. For dancing after the theater you will, of course, go to Ciro's or the Embassy Club (but you have to have cards from members at both places), or else the Kit Kat, Café de Paris, Café Anglais, or the Bat. Places such as the Berkeley, the Savoy, and Savroni's have dancing every evening, with late extensions one night a week.

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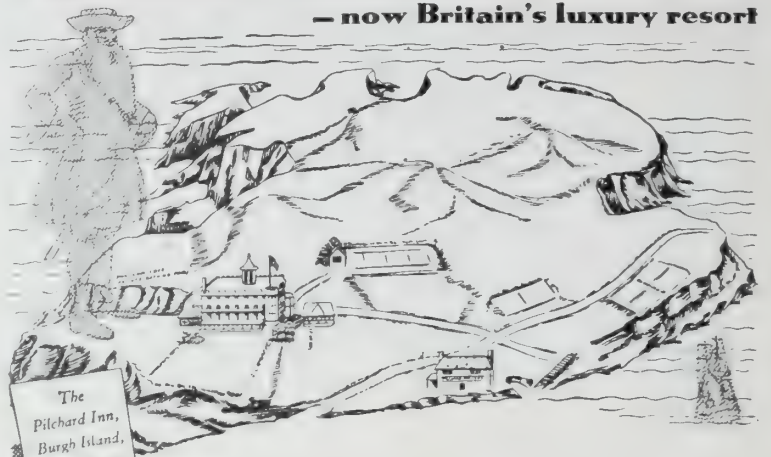
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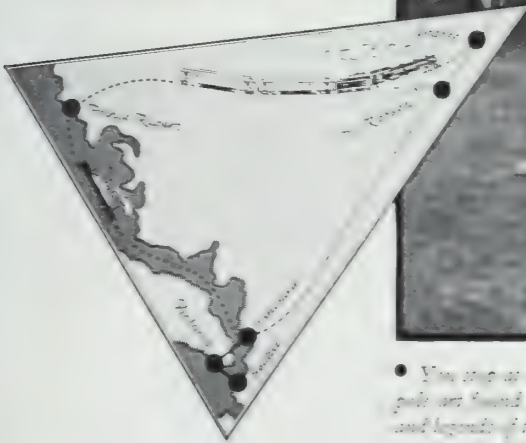
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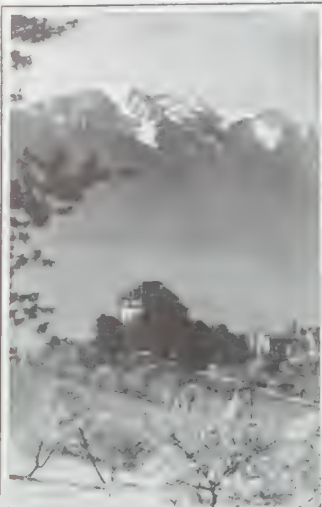
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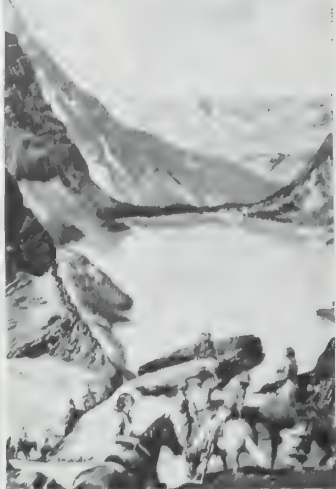


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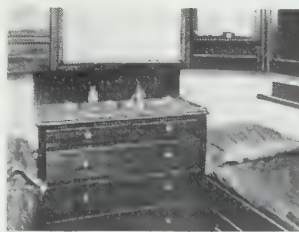
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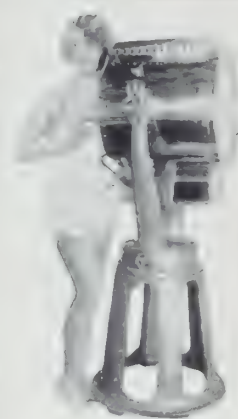
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If the
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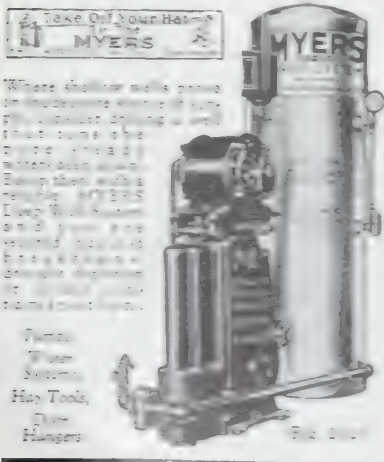
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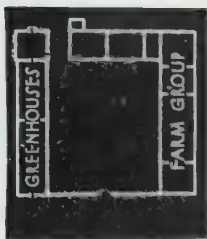
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Plan showing greenhouse in relation to farm group.

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of welded steel. Wood, best of sap-free cypress. All materials cut and fitted at factory. Everything given preliminary protective coats of paint before shipment. Erected on grounds by skilled greenhouse mechanics only. Heated by a boiler especially designed for greenhouse economy. Flower growing benches arranged to give largest feasible producing space.

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COME INTO THE GARDEN

with LEONARD BARRON

HOPE arises—nay, more than hope; even confidence is being felt—that the Chestnut is staging a comeback. Twenty years ago the blight was spreading rapidly; removing from our woodlands and countrysides a tree that up to that time had been a dominant component of the landscape. To be precise, it was in 1906 that Dr. Murrill first published his observations of the disease in the *Journal of the New York Botanical Garden*. It swept as a devastating plague wherever the Chestnut had, up to that time, reared its lordly head, and the places thereof knew it no more. Practical horticulturists simply gave up the struggle, struck from the list of available trees the native Chestnut, and sought for other trees to use.

That species of plants should come and go with the ages is the natural course of affairs. In the history of the world, trees that at one time were well distributed have disappeared and are now quite unknown as living things; but none the less the sudden suppression of a particular kind of tree, owing to the onslaught of some newly discovered or newly imported disease, seems like a dire tragedy. The desolating comments that diseases are getting the upper hand, that the way of the planter and the grower and the horticulturist is becoming harder and harder, are heard. It might possibly be argued that the better recognition of disease that accompanies the progress of knowledge uncovers to observation facts that have long existed but have not been recognized. On the other hand, the epidemic character of an onslaught like the chestnut-blight disease was something different; and regretfully the hope of saving the Chestnut was abandoned. Now, however, glimmerings of hope are seen here and there, and the question can be asked, "Is the Chestnut coming back?"

There is evidence at hand that seems to justify the affirmative answer. Dr. Rusby, Dean of the College of Pharmacy, in New York, reports the finding of ripe burs with fertile nuts at his country place in New Jersey. The photograph reproduced herewith appeared in the January number of the *Journal of the New York Botanical Garden*. This is arresting, startling news.

Curiously enough, evidences of similar appearances in widely separated parts began to

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

pile up very quickly. A friend of mine was eating chestnuts this last winter gathered from his own trees in Monroe County, N. Y. The Department of Forests and Waters of the State of Pennsylvania submits further evidence of the existence of fruiting Chestnut trees in that state.

When the blight was at its peak of virulence in the past years, the mere fact that it attacked a tree was enough; it quickly spread. Even at that time there were hopeful individuals who ventured to express the thought that the time might come when the disease would lose its virulence, that the balance of nature would somehow be restored, and that the disease, though not exactly eradicated, would in time cease to be a serious menace. And now it looks as though the optimists were right, and that the disease is in fact showing signs of becoming attenuated; or perhaps it may be that the Chestnut is becoming resistant. At all events, the reactions between the two seem to be striking a balance. In many cases the trees were not entirely killed, the roots remaining active and second-growth sprouts were thrown up—to succumb later to the disease, it is true. The persistent sprouting of the trees has kept the Chestnut still with us here and there, and now reports say that, where the blight attacks, there is a tendency for it to become localized in the form of a blight canker instead of spreading. The Pennsylvania report already referred to tells of the finding of inactive and healed cankers.

It is true that no practical method of human control has been found—nor, indeed, is likely to be—but that there should be this tendency to localize, and the fact that ripe nuts have been gathered from several widely separated areas cannot but be regarded as a very hopeful sign, encouraging the feeling that the Chestnut

will, after all, stage a comeback, and that our countrysides will be redressed with a beautiful and worthy tree, not to mention the prospect of having nuts to eat.

In the meantime, if you are interested in growing nuts for home consumption, look into the possibilities of the Filberts. They make good-sized shrubs—not trees—and very quickly will give good yields; if given careful cultivation, surprising yields, indeed, will result. If sufficiently interested to get further information, ask Mr. Slate, of the Geneva (New York) Experiment Station—where he has had different varieties of Filberts under observation for some years—to send it to you.

GARDEN FLOWERS AT GARDEN CITY

The spring picture of bloom is a recognized feature in the Country Life Press gardens, and this year particular efforts have been taken to make the springtime particularly attractive and, as we also hope, instructive. Through the coöperation of several of our bulb-growing specialists, the Country Life Press gardens this year will offer most exceptional displays. The Daffodil collection is perhaps the most important because it is representative of the recent extraordinary developments in this group of bulbous plants so rapidly forging into the first ranks of favor. Something better than two hundred of the outstanding modern Daffodil varieties will be in bloom this year.

In addition there is a type collection embracing several hundred varieties of Tulips, grouped together for easy comparison. Other recent features in the Country Life Press grounds that will help to dress the spring picture are a newly planted Azalea walk, in which both deciduous and evergreen types have been used profusely. We are glad to receive our friends at any time, but particularly suggest to them that the spring is gala time at Garden City.

CALIFORNIA SPRING FLOWER SHOW

The California Spring Blossom and Wild Flower Association's annual exhibition will be held in San Francisco April 16, 17, and 18. This is a coöperative floral festival in which florists, professional horticulturists, and local garden club organizations combine.

The opening of this Chestnut bur, disclosing good plump fertile nuts, awakens a new hope. Collected on Dr. H. H. Rusby's place in New Jersey. Photograph by the New York Botanical Garden





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Lovers of plants—trees—and shrubs find it a convenience to be able to obtain—EVERGREENS of unusual size and variety. The choicest among the FLOWERING SHRUBS. The best among the HARDY PERENNIALS. AZALEAS in nearly a score of hardy sorts. FLOWERING CRAB APPLES of specimen size from one nursery establishment.

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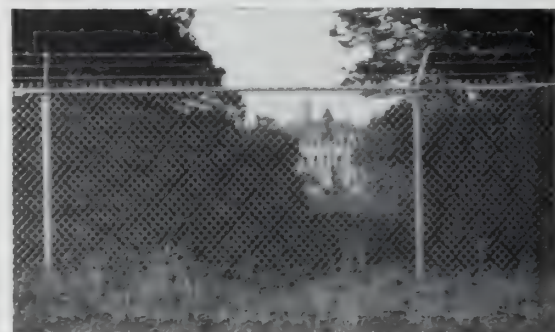
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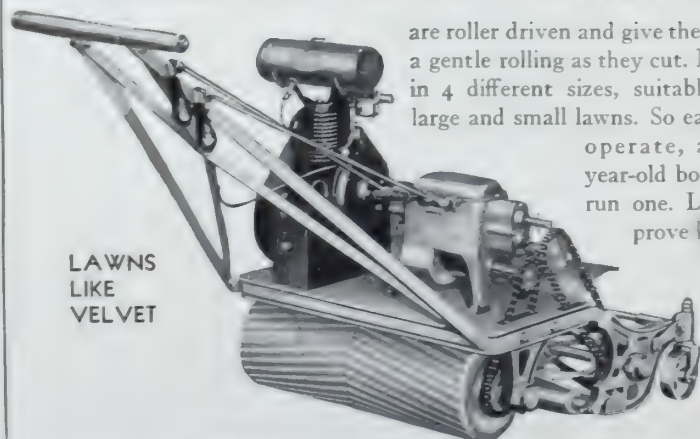
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It is safer to insist on one that never compromises with quality to meet a price

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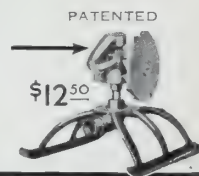
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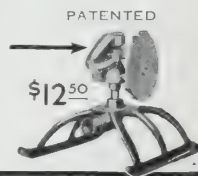
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When you "do over" that bathroom of yours, perhaps you'll want it like the one above, with silver-plated *Moderne Clochettes* trimmings set against the black of the Belgian marble *Moderne* lavatory, vitreous china *Corwith* closet, and enameled *Marshall* bath. Or it may be much simpler, with most inexpensive and most attractive white enameled fixtures in compact space. But whatever you prefer, whatever you wish to pay, it will possess more charm, comfort, value, because you've insisted on Crane materials. Buy on time payments under the Crane Budget Plan if you desire. For skilled guidance in planning a room to fit you and your home, see your architect.

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FIXTURES, VALVES, FITTINGS, AND PIPING, FOR DOMESTIC AND INDUSTRIAL USE
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To a Lady



about to buy an electric refrigerator

Of course you will want the very finest refrigerator you can buy. One that can be depended upon to keep foods properly fresh even on the most sizzling of summer days . . . one that will offer every modern convenience . . . one you will be proud to exhibit to visitors many years from today . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

We hope that you will look into the advantages of Frigidaire very thoroughly before you decide which of the many good electric refrigerators to buy. We invite you to do so at the Frigidaire store most convenient to your home.

And, if you have a matter-of-fact, mechanically-minded husband, we will be especially pleased if you will bring him along!



In gleaming white Porcelain Frigidaire offers a new standard of Advanced Refrigeration

From their service-shelf tops to their graceful streamlined legs, the new Frigidaires represent a fine achievement in modern refrigeration.

The striking beauty of the pure all-white porcelain cabinet harmonizes perfectly with any kitchen color scheme. And these new Porcelain-on-steel Frigidaires are as brilliant in performance as they are in appearance—combining improvements and refinements that distinguish Frigidaire from all other refrigerators.

You will appreciate the faster freezing made possible by the "Cold Control" . . . ice cubes that tumble so easily from the Quickube Ice

Tray . . . the crisper vegetables you take from the Frigidaire Hydrator. You will recognize at once the advantage of the seamless, acid-resisting porcelain interior . . . the elevated food shelves . . . the surplus-powered, concealed unit that operates so quietly and at such low cost.

Here is *Advanced Refrigeration*—advanced in all that the term implies. And because of these advanced features and the savings they make possible, Frigidaire is the truly economical refrigerator to own. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

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A GENERAL MOTORS VALUE . . . Electric Refrigerators for Homes, Stores and Public Institutions . . . Electric Water Coolers for Homes, Stores, Offices, Factories . . . Ice Cream Cabinets . . . Milk Cooling Equipment . . . Room Coolers

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Joseph H. Dodson

BIRDS! How fascinating to have them and how easy too. Their cheery songs and beauty bring untold happiness to your entire household. The Dodson method enables you to attract only beneficial song birds, and they repay you for their sanctuary by destroying harmful insects, moths and mosquitoes and other flying insect pests. They capture mosquitoes by the thousands.

Joseph H. Dodson, America's foremost bird authority, will be glad to confer personally regarding the construction of a sanctuary or the proper location of bird houses on your property.

Mr. Dodson has supervised the building of bird sanctuaries for E. W. Seiberling, Henry Ford, John D. Rockefeller, Thomas Edison, Harvey Firestone, Drs. Mayo and many others of prominence. Also country clubs such as Westchester, Baltimore, Olympia Fields, Onwentsia, Etc.

Even a small garden may be made a haven for our beautiful birds. Write Mr. Dodson today for complete information. A book "YOUR BIRD FRIENDS AND HOW TO WIN THEM" will be sent to those who write.

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"Bird Lodge"

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to meet your every need

THE graceful designs of King Greenhouses make them artistically adaptable to very nearly every set of conditions . . . Are you interested in a conservatory with floods of healthful sunlight, joined to your home? Or in a sizeable greenhouse devoted strictly to growing duties? There's an attractive, serviceable, economical King Greenhouse to meet your requirements . . . Let us send you illustrated particulars.

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*I know
they will
survive
this year"*

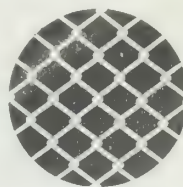
IT certainly is a relief to know that my flower beds will survive this year. Before I had this Anchor Fence installed, I was driven almost crazy.

"In the spring I would plant my flower beds. That seemed to be the signal for deliverymen, neighborhood pets and children to start trespassing on my property. The result would be a sorry looking garden.

"I was about to give up in despair when a friend suggested Anchor Fence protection. I called the local Anchor Fence representative and he attended to all the details of installation without troubling me in the least. If this had only been brought to my attention before!"

ANCHOR POST FENCE CO.
Baltimore, Maryland

Consult your Classified Telephone
Directory for local representative.



ANCHOR FENCES



ROSES from ROSE VALLEY

GUARANTEED

Extra-size 2-yr. field-grown bushes—guaranteed to grow and bloom or money refunded.
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FREE BEAUTIFUL CATALOG IN NATURAL COLORS

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FREE, Blue Hydrangea with order of \$3 from this advt.

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FIVE Everblooming Rose Aristocrats

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Sunburst—rich yellow. Rose Marie—satin pink. Etoile de France—cerise. Red Radiance. Mrs. A. R. Waddell—copper. These

5 Everblooming roses—\$1.99

2-yr. field-grown . . .
Don't confuse roses from Rose Valley with forced hothouse bushes.

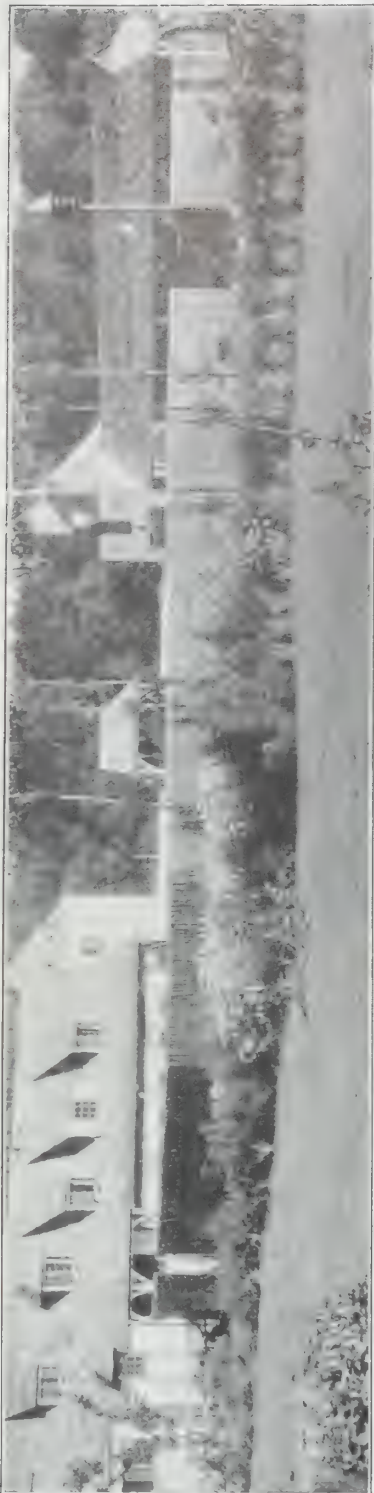
GLADIOLUS

30 for \$1

Giant bulbs, grew 6 ft. high, last summer—4 1/2" circ.

DAHLIAS

all colors 6 for \$1



A cedar of Lebanon at Mount Vernon, planted about 1874, is over sixty feet in height

THE TREES AT MOUNT VERNON

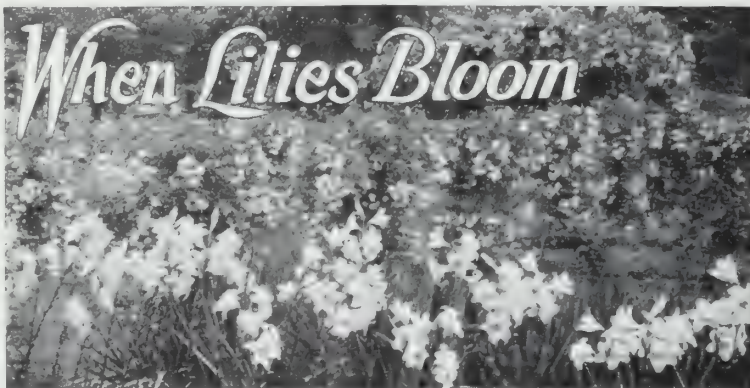
By WILLIAM A. MURRILL

AFTER a dozen visits to Mount Vernon, the beautiful home of George Washington on the Potomac, I still find myself eager to see again the interesting trees that adorn the spot so dear to every American heart. On my first visit there I found a huge white oak in the woods to the south of the house, which must have been a foot thick when Washington lived there.

Everyone who has visited Mount Vernon remembers the box hedges in the flower garden. Near the kitchen entrance are three fine box

trees, planted by Washington, which had been sent him by Colonel Lee from Virginia. They are still healthy and will live a long while yet. The American holly, an evergreen that grows slowly and lives for centuries, is also represented there by thirteen large specimens.

Among cone-bearing trees, a cedar of Lebanon near the summer house is of interest. It was planted in 1874, and is now over sixty feet in height. Although Washington admired the native hemlock and planted a number of them, all but one have either died or succumbed



Gardens where lilies bloom never lose their charm

These "aristocrats of the garden" give that distinction so much sought in the perennial garden.

Our thirty-five years' experience in the growing of Hardy Lilies ensures your success. Five pages of our 1931 Garden Book are devoted to Hardy Lilies and we give a special three-page sheet of cultural directions with each order. Here is a selection of

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—Gold-banded
L. speciosum
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OUR Garden Book abounds with many similar offers of Ferns and Wild-flowers, besides a large assortment of the choicest Hardy Perennials. Now is the time to order for Spring planting. Send for our Garden Book. It is FREE. Let it aid you in your selection.

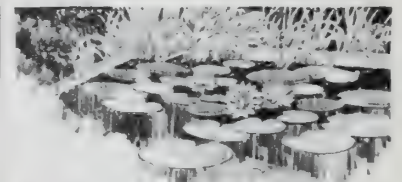
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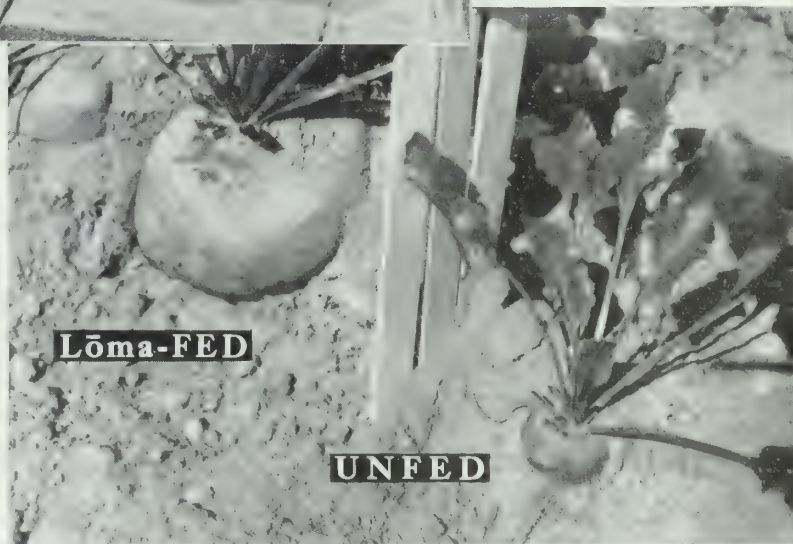
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... this Simple Sod Test shows the amazing power of Lōma



Two pieces of sod, cut from an average lawn, and individually boxed, were used in this convincing growing test. One piece was fed with Lōma, the other was left unfed. Each was watered regularly for ten days—then the photograph was taken. And just look at the difference! The starved grass is still thin and scraggly. But the Lōma-fed blades are thick and green—higher and healthier, with sturdy, vigorous roots.

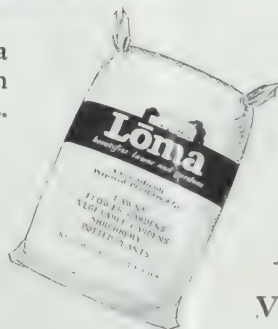
Lōma works the same wonders with vegetables and flowers, too. For Lōma is the rich, scientifically bal-



Vegetables grow bigger and meatier with Lōma. Before you do your vegetable planting, work Lōma into the soil. You'll have more plentiful, more flavorful, and earlier crops.

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Flowers say "Thank you" for Lōma. Just work Lōma into your flower-beds, and you'll be rewarded with bigger, sturdier plants, earlier, more abundant blooms. The finest flowers you've ever grown.



Lōma

*Feed it now . . . to your lawn,
vegetable garden and flower-beds*



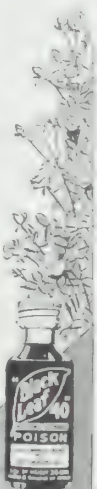
Those tiny green, red, or black insects which feed upon the tender green foliage or the buds of your flowers and plants are aphids (plant lice). You must kill them and similar insects if you expect the best growth.

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A garden size "Black Leaf 40" package costs only 35c and makes about six gallons of effective spray. Have it on hand and be ready for insect attack. Sold by dealers in several sizes.

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Incorporated
Louisville, Ky.

"Black Leaf 40"



The Beauty of HARDY FERNS

Cannot be described by any words at my command. You know how it is sometimes impossible to say what you feel. But these Ferns—we have an immense supply of them, great big, waving Osmundas and Ostriches of the rich meadows and woodlands, the Crested Ferns and Sensitive Ferns, the Maidenhair Fern, the Bladderfern, Evergreen Wood and Christmas Ferns and tiny Spleenworts and Woodsias that seem about to fall off the rocks, until you discover what a toehold they have.

We want you to have some of these beautiful Native Ferns and make you the following offer, good until May first, 1931.

- 12 Catnip Fern
- 12 Maidenhair Fern
- 12 Hayscented Fern
- 12 Christmas Fern
- 12 Berry Bladderfern
- 12 Evergreen Woodfern
- 2 Climbing Fern, the very rare Lygodium palmatum.

All the above 74 Hardy Ferns for \$10.00 or one half the collection for \$5.50, you to pay express charges.

If you have not received our 1931 catalog of Evergreens, Shrubs, Roses, Vines, Fruits and Perennials, we will gladly send you a copy.

GEORGE D. AIKEN
Box C Putney, Vermont

"Grown in Vermont, it's Hardy"

to storms and lightning; and of the many native pines he planted, not one remains.

In June, 1924, a severe cyclone destroyed twenty-seven trees at Mount Vernon, leaving only forty-seven set out by Washington. These include the tulip tree, white ash, Kentucky coffee bean, buckeye, linden, American elm, pecan, American beech, holly, mulberry, hemlock, and box. As the house is built on a knoll overlooking the river, the soil around it is not nearly so good as that in the adjacent lowlands, which accounts in large measure for the mortality among the trees. The trees planted by Washington which have died include the English yew, weeping willow, China tree, southern palmetto, mahogany, live oak, fringe tree, and many English walnuts.

Washington was a great lover of trees. On March 23, 1786, he planted between seventeen and eighteen thousand seeds of honey locust. A black locust tree that stood at the corner of the kitchen garden was used as a hitching post for the riding horses of visitors.

The beauty of our native dogwood and redbud was much appreciated by Washington, as also the handsome flowers of the yellow poplar, or tulip tree. Two of the original poplars are still standing, both in good condition and more than a hundred feet high. Three pecan trees and some lindens are almost as tall, and an American ash measures about ninety feet.

The only tree actually discovered

by Washington on his journeys was a buckeye (*Aesculus octandra virginica*) with red or rose-colored flowers, which he found in West Virginia in 1784. Four of these trees, raised from seeds, stand near the pecans. Several horse chestnuts were given to Washington by Colonel Harry Lee of Virginia, but all of them have perished except the one which he sent to General Brown, in Pennsylvania. This is now a very large and famous specimen.

The white mulberry was introduced into Virginia at an early date with a view to raising silkworms. Washington was no doubt interested in it on this account. A single tree of this species, having a trunk more than a yard in diameter, may be seen at Mount Vernon.

One of the finest trees there is a white oak a hundred feet high and more than three feet in diameter. Of course this was not especially planted there, because the adjacent woodlands are full of splendid oaks of various kinds.

During the last twenty years, a number of trees known and loved by Washington have been set out at Mount Vernon to replace those that have died and to add to the beauty of the estate in accordance with Washington's ideas. Among these are English hawthorns, white pines, southern magnolias, live oaks, fringe trees, redbuds, and dogwoods. If Washington could return, he would find little violence to his plans, which were so carefully and lovingly made.

A gem among climbing plants

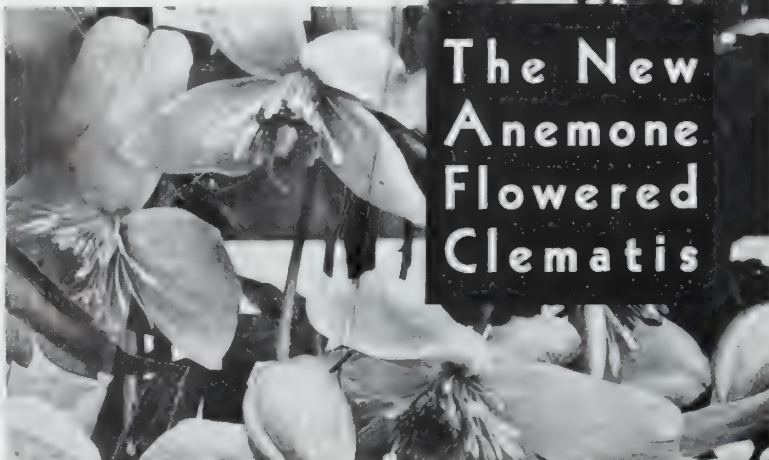
is the New Anemone-flowered Clematis. It is a strong, vigorous grower, perfectly hardy and proof against disease and insects. The Windflower-like blooms are white flushed with mauve-pink and are from 1½ to 2 inches in diameter. The best of the early spring-flowering climbers. Strong plants, \$1 each.

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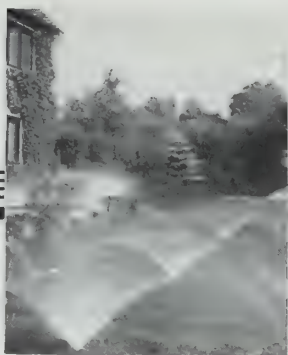
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are an invitation to trespass

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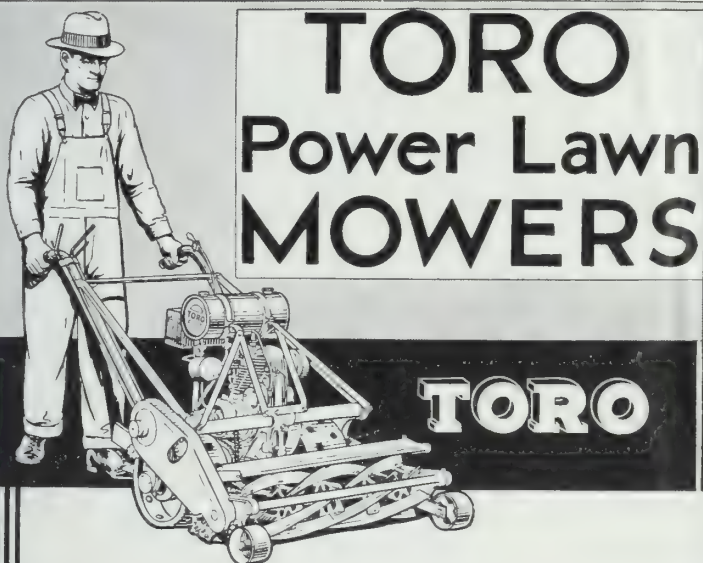
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ESTABLISHED 1858

Wrought iron entrance gate executed by FISKE

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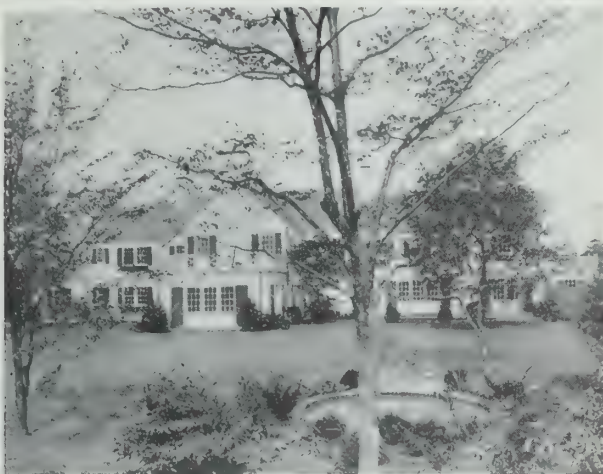
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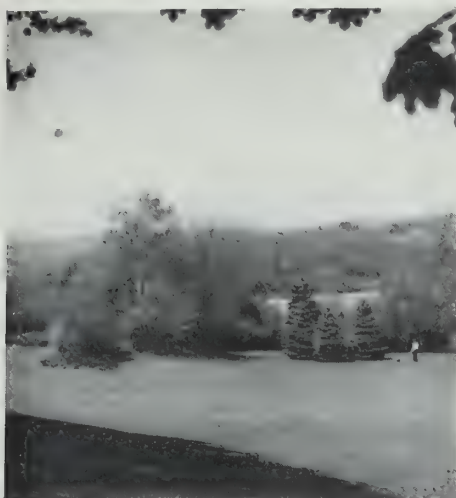
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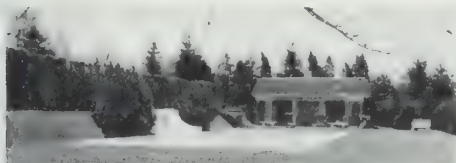
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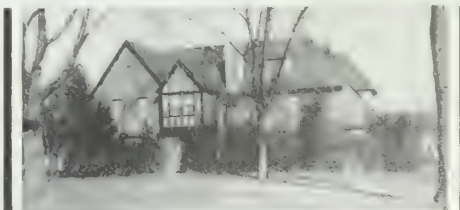
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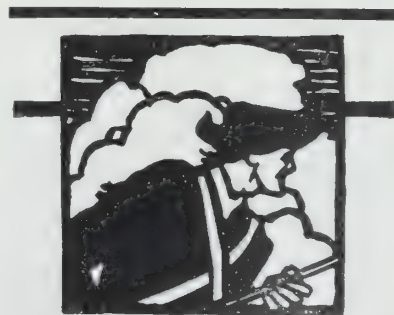
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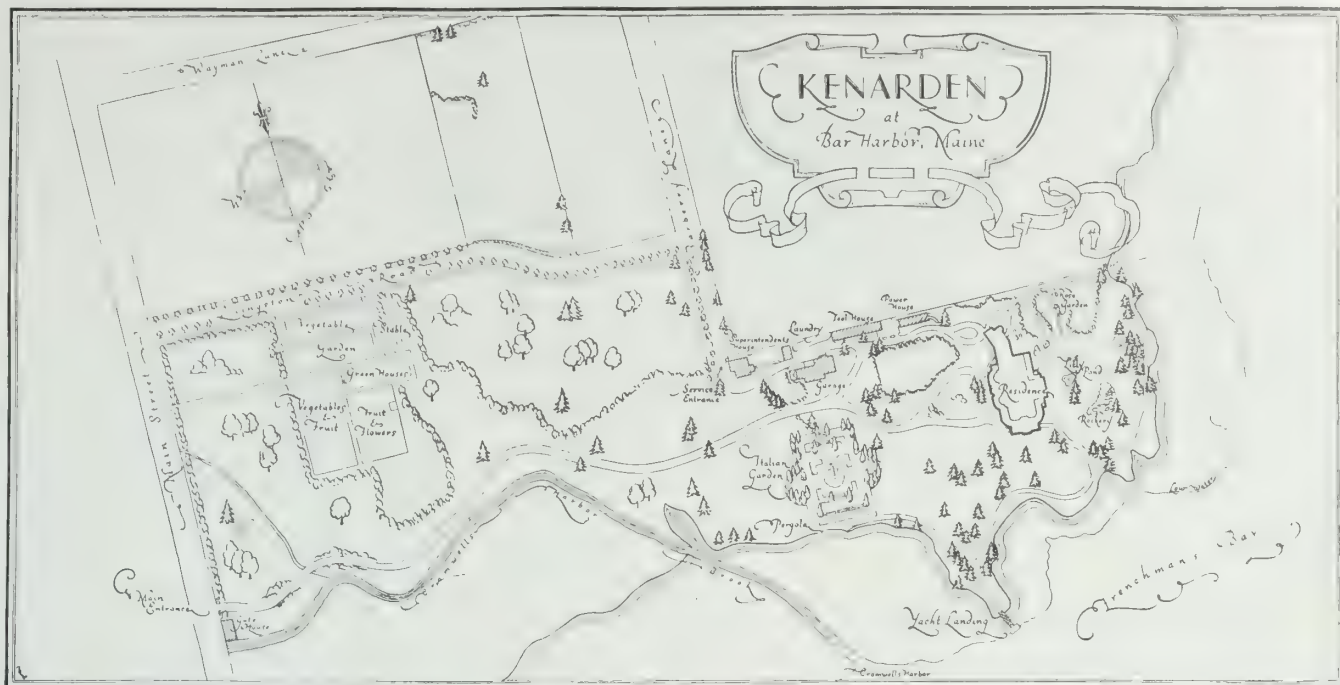
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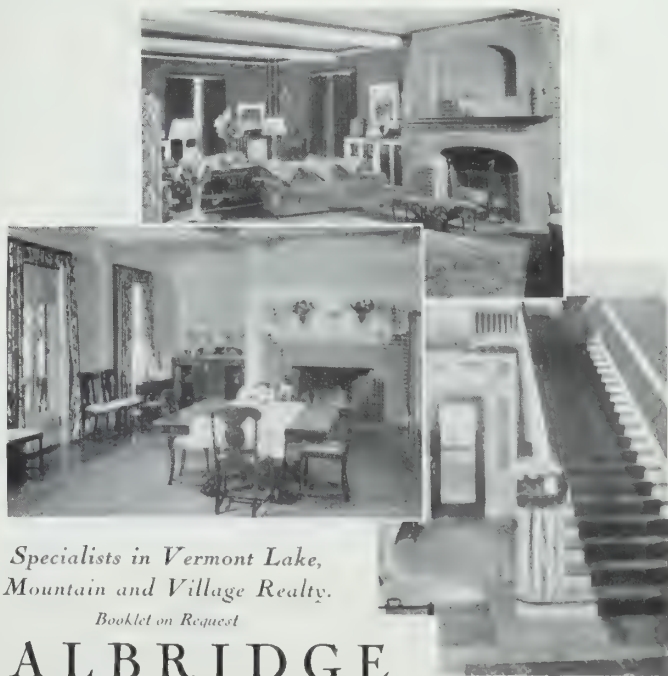
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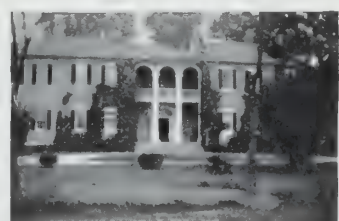
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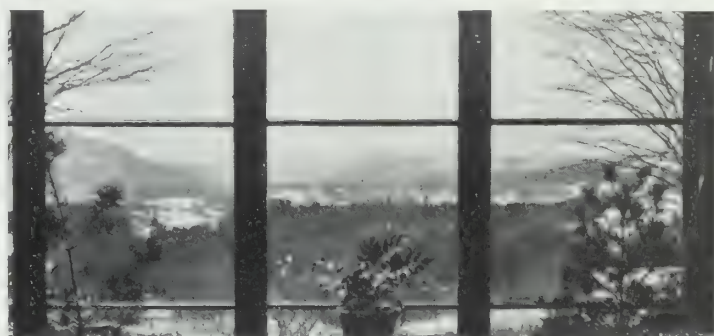
Adjoining the former Rudyard Kipling home, the estate comprises 800 acres picturesquely distributed in landscaped lawns, meadows, wooded slopes, and variegated areas of rustic charm.

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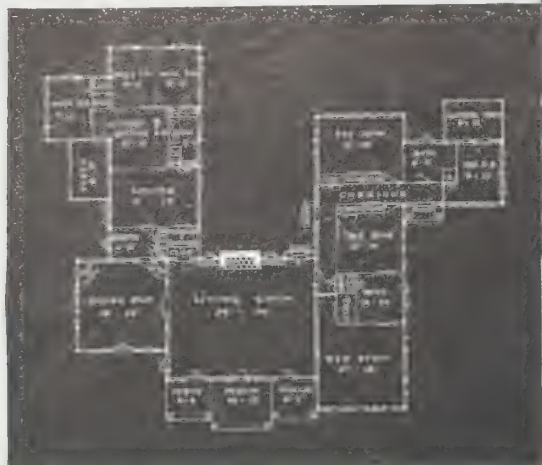
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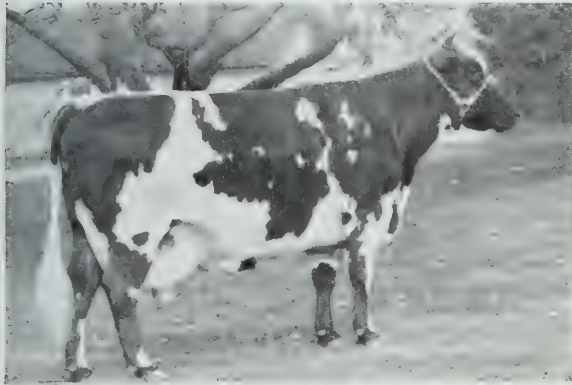
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Paddock AND TURF

AND OTHERS BY DE VRIES, VAM, AND OTHERS

by **ROBERT V. HOFFMAN**

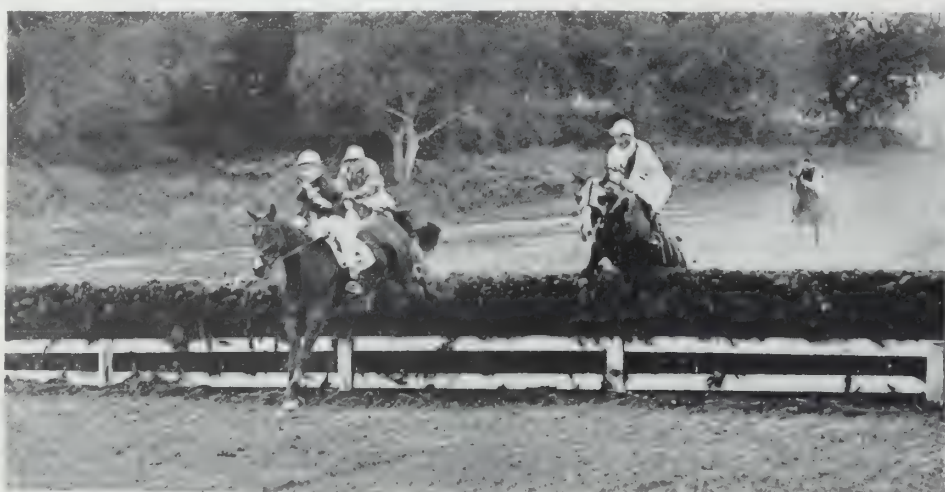
BELMONT PARK is to be the scene of many a thrilling race during the first two weeks of June. Beginning Monday, June 2nd, and on succeeding days of the week, there will be run the Fashion for two-year-old fillies; the Maturity for three-year-olds and up; the Bouquet for two-year-olds; and the \$17,000 Suburban Handicap of a mile and a quarter for three-year-olds and up. The latter race will feature the card of Saturday, June 6th.

On the following Tuesday will be run the Speed Handicap of five and one-half furlongs for three-year-olds and up. Then comes the \$20,000 Coaching Club American Oaks for three-year-old fillies. The distance is a mile and three-eighths. The Meadow Brook Steeplechase Handicap of two and one-half miles is the attraction on Friday's programme. On Saturday, June 13th, the closing day, two stellar stake races will be run: The National Stallion Stakes of \$35,000, for two-year-olds, the distance five furlongs; and the historic Belmont Stakes, for three-year-olds, for a purse of \$77,500, the distance one and one-half miles.

Racing has enjoyed unprecedented popularity at the Park this year. The six daily events have attracted large crowds. Nor have the expected thrills been wanting. The racing has been of a quality to merit the generous approval accorded by thousands of enthusiastic followers of the turf.



The first jump of My Lady's Manor point-to-point, over the 3-mile Haarford Hunt course, Md., April 11th. The winner, Mr. B. L. Behr's Brose Hover, Mr. Crawford Burton up, is second from left; Philosopher, finishing second, third from left; Reel Foot, third, at the right



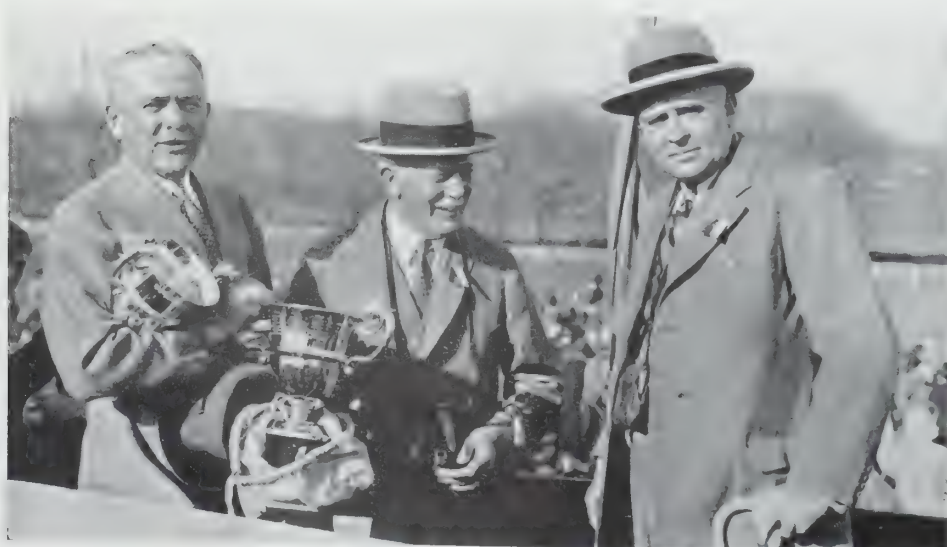
Over the brush at the Pasatiempo Country Club's steeplechase and race meet at Santa Cruz, March 15th. Charles Shaw leads with Mrs. T. W. Durant's Barleycorn. Pasatiempo is under the direction of Marion Hollins, former golf champion



Austin Niblack's Sea Soldier, third from left, Mr. Bobby Davis up, won the Middlebury Hunt cup April 11th. A large crowd saw one of the best races in the history of this popular cross-country event



Mr. and Mrs. Jock Whitney saw their entry, Brocado, a two-year-old daughter of The Porter-Brocattelle, win the first race of the season at Havre de Grace



From left to right: T. H. Symington, Esq., owner of Primero, holding cup awarded to the winner of the Grand National point-to-point race run at Brookland Wood Farm, Brooklandville, Md., April 18th. With him are Messrs. W. B. Brooks and B. H. Brewster, Jr., judges

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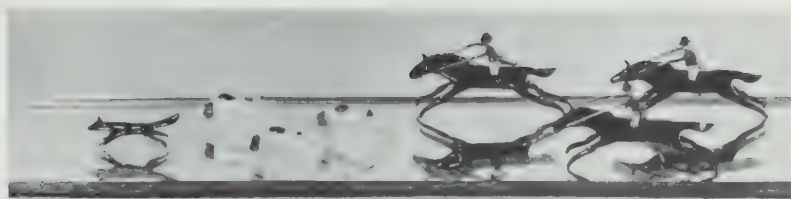
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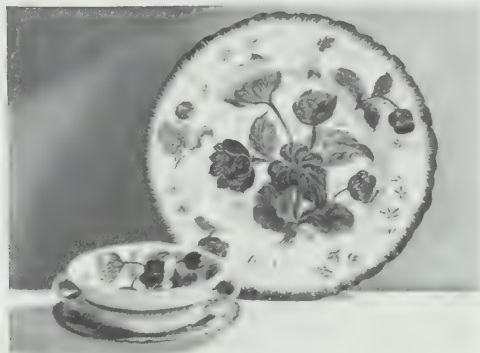
No. 1



No. 2



No. 3



No. 4

AROUND THE SHOPS

with **DIANA NORTH**

GLASS has been fashioned lately into every imaginable shape to please the current vogue. A tiny hunt scene (No. 1) has been made in a very realistic manner and would be a delightful decoration for a country dinner or a mantel. The set consists of three riders, dressed conventionally in red and black, and three hounds speckled brown and white pursuing a red fox. The set of seven pieces costs \$10. An oblong mirror makes a suitable base and costs \$2.—MILLER GALLERIES, 1060 Madison Ave., N. Y. C.

What cheer these little napkins (No. 2) will bring to the afternoon tea hour! Very nautical in appearance with their ropelike borders and tiny flags, they are authentically correct, being urgent and important signals from the International Marine Code. Of course they are in the original gay colors, and come packed a dozen in a box, each one different, with a card enclosed giving the meaning of the signals for those who are not yachtsmen. These signals are ambiguous as well as authentic, some of them reading "Are you afloat?" "It is not safe to go so fast," or "Bar is not dangerous." A grand present for the yachtsman, as the napkins would certainly add gaiety to any gathering. The set of 12 with 12 different signals, one on each napkin, costs \$12.—From MOSSE, 750 Fifth Ave., N. Y. C.

A new beverage glass imported from Austria is pictured as No. 3. A dizzy line runs from the rim of the glass down to the bottom where a swallow is pictured, the moral being to "Follow the swallow" for good fortune. On the glass are pictured various symbols and their meanings, and the object is to take a long drink to see what one can get, as these are fortune-telling glasses, and are really very clever and amusing. For instance a snake denotes "A woman enemy"; a pineapple, "A good party"; a cat, "Watch your step," etc. They come in white glass, with either a green and black or



No. 5

red and black bordered rim, and with a different series of symbols. You can buy them assorted if you wish (\$24 a dozen) from PITT PETRI, 378 Delaware Ave., Buffalo, N. Y.

I was completely bewildered the other day by the seemingly endless array of china and glassware at Gilman Collamore's. But when I came

renowned make. The pattern is, of course, in green, with a few touches of orange here and there, on a white ground. Dinner plates and soup plates are \$30 a dozen; entrée plates, \$28; tea plates \$22; bread-and-butters, \$16; cereal dishes, \$22; cream soups and stands, \$45; breakfast coffee cups and saucers, \$27; tea cups and saucers, \$24; and after-dinner cups and saucers, \$22. A variety of larger pieces, such as soup tureens and serving plates to complete the service, can also be had. The prices given are by the dozen.—From GILMAN COLLAMORE & Co., 16 E. 56th St., N. Y. C.

Good cooking is only half the battle; if you want your dinner really appreciated you must have the food appear appetizing as well. To serve a variety of cheese in the right manner is only possible with a cheese board, illustrated in No. 5. The wooden board fits into a brown mica tray made especially for it, and it has a nice neat appearance. It is attractively priced at \$4.75, complete. On the board are the correct implements to use with it—a cheese slicer for Swiss cheese, \$1.50; a cheese scoop for Edam cheese, \$5.25; and a small but useful cheese knife, \$1.50. All prepaid from LEWIS & CONGER, 78 W. 45th St., N. Y. C.



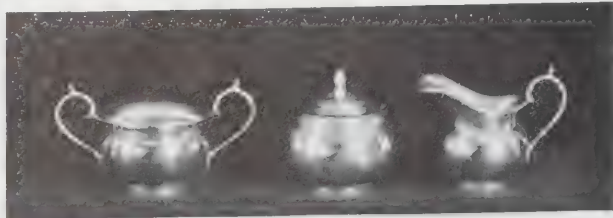
upon the graceful leaflike pattern shown in No. 4, I lost my heart to it. It is a new Wedgwood design just imported, and it is surprisingly inexpensive for earthenware of such a

During the summer months it is pleasant to have tea served out-of-doors on terrace or lawn, with a plentiful supply of cool and refreshing drinks near by. With this glass and iron table, which is painted a lovely almond green, you can accomplish this without overcrowding. On the two glass shelves there is ample space for a variety of glasses and plates, while the top shelf is intended to hold flower pots, although you could substitute anything else you wanted. The table can be easily moved about, as it is fitted with casters. The idea somehow reminds one of the old French *rafraîchissoirs*. The table alone costs \$45, and all the articles on it can be purchased at the same shop.—MAYHEW SHOP, 603 Madison Ave., N. Y. C.

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In Boston at the foot of Beacon Hill, there is a silversmith who works in the old manner. Here, after toiling up a narrow staircase, one comes upon a small room, the show-cases of which are filled with glistening silver. Each one of the pieces has been carefully fashioned by hand; every article, from the designing to the finished product, has received the care of men who have worked the better part of their lives at this trade and who think of it as an art as well as a means of earning a living. The sugar and creamer illustrated are sold as a set and cost \$50. These and the tea caddy are in the Queen Anne pattern. The caddy can also be used for granulated sugar or candy. Price \$25.—From A. GEBELEIN, 79 Chestnut St., Boston, Mass.

We should take advantage this year of the new and lovely beach accessories which are in all the shops. The beach roll illustrated at the right is made of a shiny black patent leather and is lined with either a gay coral-red or almond-green fabrikoid waterproofed material. When rolled up and fastened by the aid of snappers, it is easy to carry as it has a handle. There is also



a pillow attached, so that I know you will find it quite comfortable for a long healthy sun bath. Many of these beach rolls were seen at the numerous Southern resorts the last winter. It amazed me to find them for only \$9.44, which is really very reasonable, at R. H. MACY & Co., 34th St. and Broadway, N. Y. C.

If you are one of those who do not wish to sprawl all over the beach,

but sit quietly in a comfortable chair, this beach chair illustrated below will be the ideal thing. Made of wicker and rattan, with the back tilted at just the right angle, it provides a comfortable seat. Unlike many so-called portable chairs, it folds up easily and can be carried without any effort, wherever you will, due to the convenient handle. This is an entirely new model brought out this year and I think it is far superior to the older makes. The price is \$16, express collect, from BAPHÉ, 15 E. 48th St., N. Y. C.



Indispensable though an umbrella is, it is an awkward article to carry about. This midget umbrella, that measures 11½ inches from tip to tip when folded up, opens out into

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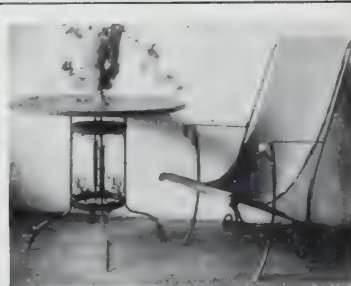
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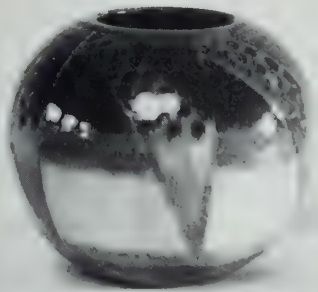
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ROOKWOOD POTTERY
CINCINNATI

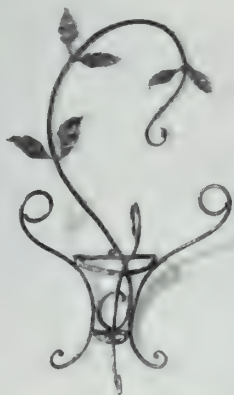


All Rookwood Bears This Imprint



a full-sized article. For a man it can be had in black taffeta cotton for \$5, or black gloria silk for \$7. The women's size measures but 10½ inches long when folded and comes in navy, green, brown, or red silk with an outside case of attractively printed material having the

world over, and we think we have found it in this wrought-iron hatrack shown at left. It will hold a number of hats and coats, and when empty will be a decorative adjunct to your hall. A nice point about the iron furniture from this shop is that it can be had in lovely soft colors as well as in the black. The hatrack costs \$6.50 express collect.—FIRM OF BEED, 50 West 17th Street, N. Y. C.



color of the umbrella predominant in the pattern. All prepaid from A. G. SPALDING & BROS., 518 Fifth Ave., N. Y. C.

Something new and different is perpetually the cry of shoppers the

Everyone has spent many miserable hours on the beach trying to play cards on either the sand or on a table that is so high that it is parallel with one's chin. The table below, however, can be easily adjusted to two different heights—the ordinary height and a lower one, which is shown here. This permits one to play cards comfortably while seated on the beach. The top comes in either terra cotta red or green waterproofed fabrikoid, which somewhat resembles rubber. The table folds up into one-fourth its own size, and fits into a small black carrying case. Price complete \$8.50, express collect.—ALICE H. MARKS, 19 E. 52nd St., N. Y. C.

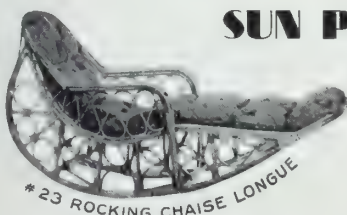


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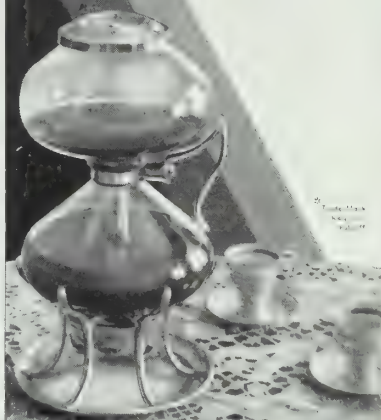
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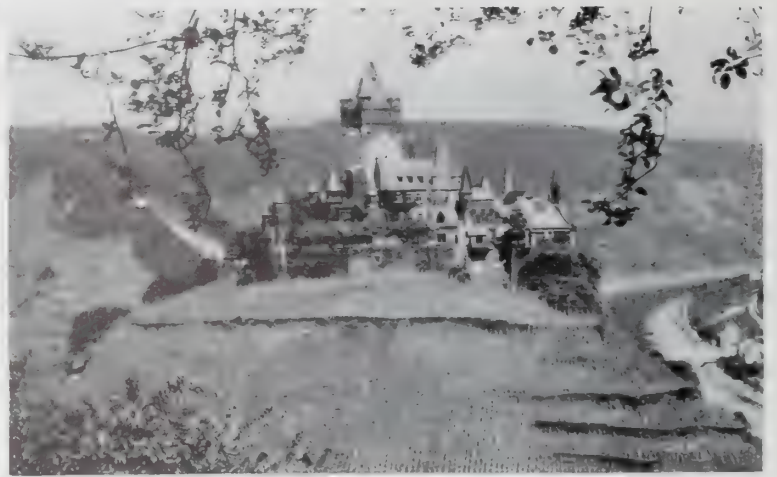
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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

VOLUME LX

JUNE, 1931

NUMBER 2

Art Editor FREDERICK KLARMAN Editor REGINALD T. TOWNSEND Contributing Editor C. STANLEY TAYLOR

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It is this early one that we have acquired and illustrate in part, above. Size, 10 x 24 feet ÷ ÷ It is priced, \$25,000.



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PACKARD



THE ROOM OF THE MONTH

That period furniture can be happily used against a background of modern wallpaper, textiles, and accessories is shown by Adeline de Voo, Inc., decorators, members of the Decorators' club of New York, who have effectively combined pink and blue in this really lovely room. The painting of it was made especially for Country Life by W. E. B. Ranken

MY GARDEN TRAVELOGUE

A famous author's novel hobby

Photographs by EWING GALLOWAY

by **ALBERT PAYSON TERHUNE**

While Mr. Terhune's love for dogs is known to thousands the world over through the medium of his books about his famous collies, not many people realize that the gifted author is also a garden enthusiast and a horticulturist of note. In this article he tells of a unique idea for a garden originated by his mother which he has carried on in the gardens of his home, Sunnybank



WHAT HAPPENED upon the idea by accident. That was in 1893, nearly forty years ago. Out of the chance beginning grew our Sunnybank "garden from everywhere." The garden, by the way, was founded on tips—some of them fairly exorbitant. Here is the story:

My mother and I were leaving the garden of the Anne Hathaway cottage at Shottery near Stratford-on-Avon—one of those sweetly prim little gardens which, even in its most exuberant youth, never could have caused its parents a moment's anxiety. The over-tipped crone who served as caretaker sought to earn her gratuity by plucking a sprig from a pungent evergreen shrub and handing it to my mother.

"There's rosemary," she quoted with the glibness of a probable million repetitions. "That's for remembrance."

My mother wrapped the slip in her handkerchief. When we got back to the inn she swathed it in damp cotton wool and tucked it into the corner of a trunk, along with a cotton-shrouded sprig of southernwood which a well-tipped caretaker had given us from the garden of William Cowper, hymnist and quaint author of quaint "John Gilpin's Ride."

That was the start. Those two cuttings, in 1893, gave my mother the idea for a "from everywhere garden" for Sunnybank. Before we returned to America she had added a spray of ivy from the Black Prince's Well and a scrap of some kind of flowering shrub, whose name I don't know, from Charlotte Brontë's bleak garden at Haworth, and one or two more tip-inspired cuttings.

How my mother contrived to keep the slips alive, in the long interim, is a mystery. A gardener of ours used to say of her:

"I don't know how much she loves flowers. But I *do* know how much they love her. Why, she can bring 'em back from dead, and she can do everything with 'em but make 'em talk."

There are people, a few of them, with that mystic power over plants. My mother had it in abundance. So had her mother before her. So, to a great degree, has my wife. I lack any of it.

Thus began the "from everywhere garden"; at first in a single small flower bed, little by little spreading here and there through various portions of our forty acres. My mother founded it. My wife and I have added to it from time to time.

Another addition of my mother's was a cutting from a rose bush, acquired from the old Jesuit mission garden in Mackinac Island. Jesuits had sought to lighten their homesickness by bringing to Mackinac, in the seventeenth century, two rose bushes from their monastery in Provence. The transplanted bushes thrived in the new and colder world. And the cutting brought home by my mother has swelled to a half-dozen big bushes that bear the rich pink Provence roses so often found in southern France and so seldom seen hereabouts.



The "ivy mantled tower" in the churchyard at Stoke Poges, made famous in Gray's "Elegy in a Country Churchyard," furnished a cutting of ivy for the author's garden in America

Then one day, as I was wandering around the Acropolis in Athens, I saw clumps of weeds with vaguely familiar leaves. My guide told me these were acanthus plants, whose leaves used to be woven into wreaths and which served also as models for column decorations.

I dug up a root and transplanted it months later in our "from everywhere garden." To my delight it thrived apace

and soon put forth buds. Not until it burst into yellow bloom did I realize that acanthus and dandelion are the same thing! The lawn-desecrating dandelions at Sunnybank to-day are descended from that carefully guarded Acropolis root.

Among the hills above the Sea of Galilee I came upon slopes dotted with lovely wild cyclamen. Roots of it withstood carriage and delays and transplantation right hardily, and it still adorns one of our Sunnybank flower borders.

A grossly disproportionate tip lured the verger of the Stoke Poges church, in England, to give me cuttings from the "ivy-mantled tower" of "Gray's Elegy," as well as roots of the violets which grew wild in the churchyard grass. Both of them flourished and still flourish here. I am glad to have gotten these sprigs when I did, for repairs at the Stoke Poges church had stripped from the tower's walls every vestige of the historic ivy the last time I visited the hallowed old spot.

At Kenilworth, in 1924, a mass of gold-brown wallflowers blazed fragrantly atop one of the castle's ruined towers. Once more a tip did its work. Months later the caretaker sent me a spoonful of seeds from those tower-top plants; seeds which grew into a fine border of wallflowers in our Sunnybank garden.



The ruins of Kenilworth Castle supplied the garden at Sunnybank with seeds which grew into a fine border of wallflowers

In and around Yorktown, Virginia (and nowhere else in America, as far as I can find out), grow great clumps of wild Scottish broom, dark green of foliage and golden of bloom. They were sown there when Tarleton sent to Scotland for fodder for his cavalry mounts, just before his surrender to Washington. An envelopeful of the shiny dark seeds was sent to me and duly joined our "from everywhere garden." Then, too, we have a sweet alyssum border sprung from a plant brought by my wife from the foothill slopes of the Atlas Mountains in Algeria.

I cannot tell how many thousand plants are descendants of three iris bulbs I suborned a cranky but corruptible old caretaker into selling to me from a garden of the Medicis in Florence. The flowers are a glorious deep purple. To-day they, and southernwood from our several huge clumps of Cowper-garden origin, are blooming in the flower borders of a score of our friends from Maine to Pasadena.

There are many more importations in our "from everywhere garden" than I have had space to tell of here. I know well that these flowers and shrubs and vines are no better than any florist or nurseryman could have sold me. But to me—and to all of us here at Sunnybank—they have a glamour of their own, a value which has nothing to do with their mere worth. Like the original sprig of rosemary, they are "for remembrance."

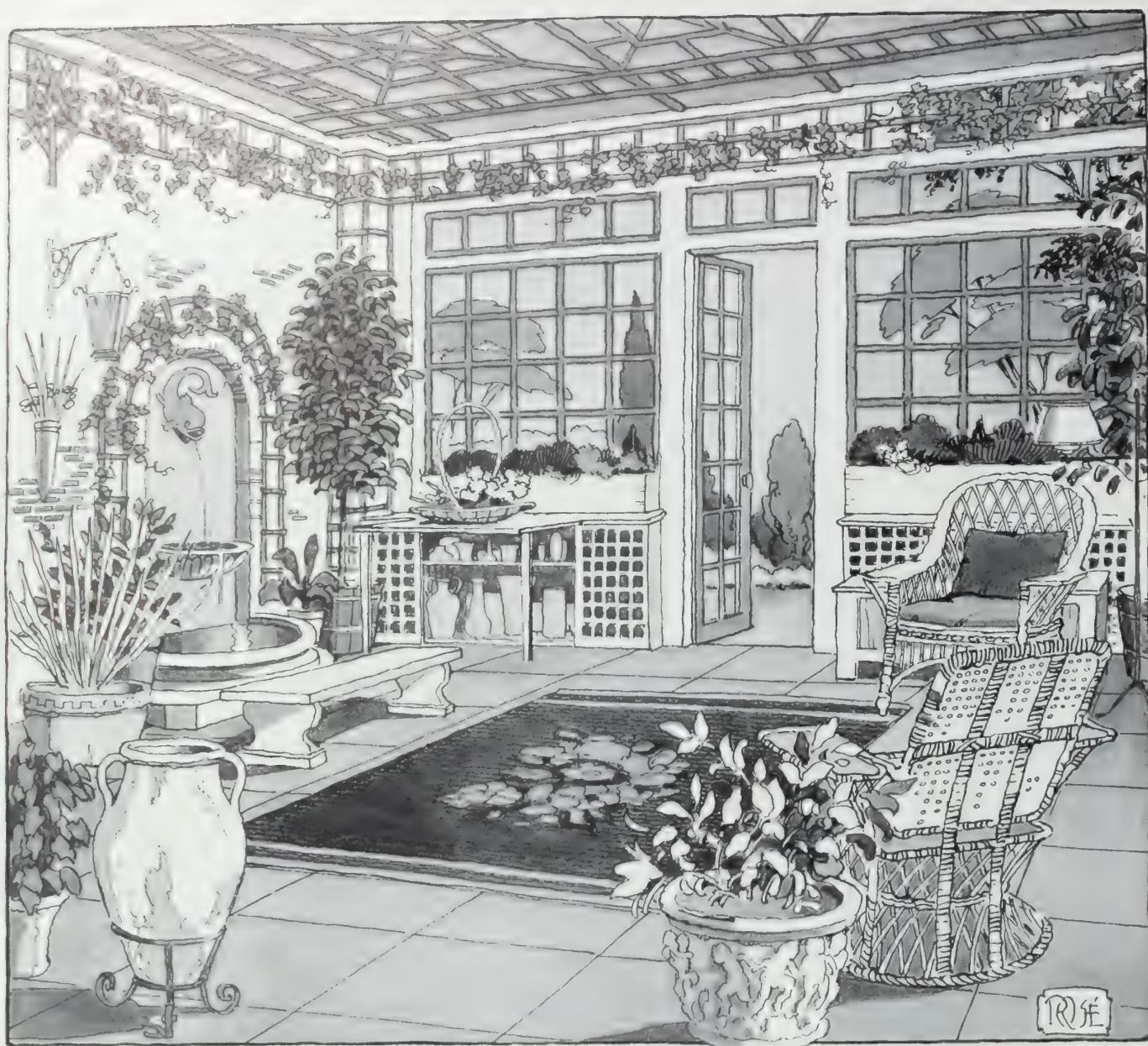


Some of "the glory that was Greece" was successfully brought to America in the shape of acanthus plants that were culled from the ruins of the Acropolis

From the garden at Anne Hathaway's cottage near Stratford-on-Avon came a sprig of evergreen to grow in an American garden and become the nucleus of Mr. Terhune's unusual garden



DE COU, FROM EWING GALLOWAY



by **GRACE NORTON ROSÉ**

WE ALL of us yearn, at times, for gardens and the products and rewards of gardens. We love to surround ourselves in our homes with flowers. All this is very well; one strolls into the living room with a basket of damp flowers and then—just what does one do with them? This is where the flower room enters the question.

Suppose, for instance, that you are a real, honest-to-goodness gardener, and you like your home to look something like a garden and your garden something like a home. You need a connecting link between the two—a room adjacent to the garden to which you can go, stripping off your garden gloves, flinging off your garden hat, even slipping off your garden shoes; and there, setting down your burden of basket, flowers, and shears on a porcelain drain board, you fill your vases and jars at leisure. You don't have to spread newspapers for severed stems and dropping leaves, nor mop up trickles of water from your best mahogany. Here in your little flower room—with running water at hand, with shelves of jars, bowls, and baskets, with cupboards for seeds, catalogues, gloves, smocks, shears, kneeling cushion, watering can, hand trowels, and dibbers, packets of labels, stakes, and all the more useful but less ornamental appurtenances of gardening—you reign supreme.

FOR FIXING FLOWERS

Eliminating fuss and muss

Sketches by JACK MANLEY ROSÉ

How can a flower room, charming as it may be, become a practical part of a small home, you may ask? Perhaps some compromise can be effected with your little pantry. The taking over of a cupboard, a drawer, or a shelf or two, the tinting of the whole in a delicate flower hue with tiny clusters of blossoms picked out in pastel colors on door panels and cupboard doors, would immediately link the pantry with the evanescent charm of cut flowers.

A first-floor lavatory and a flower room can be very practically combined, or a large coat closet with a window can easily be converted by the introduction of running water. A

no-longer-used breakfast nook can, by the simple addition of a few shelves, a small sink, and a portable broom closet, achieve this distinction also.

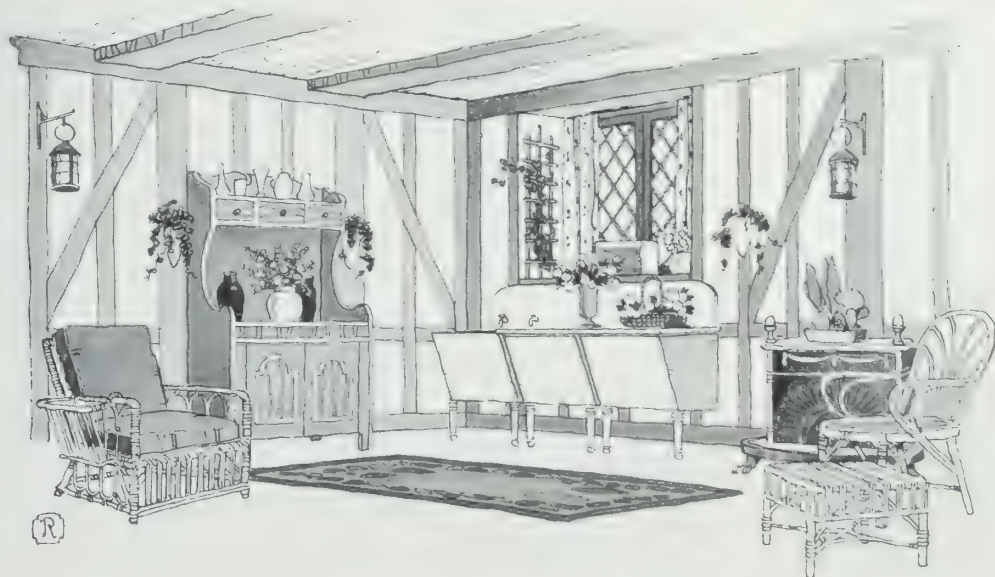
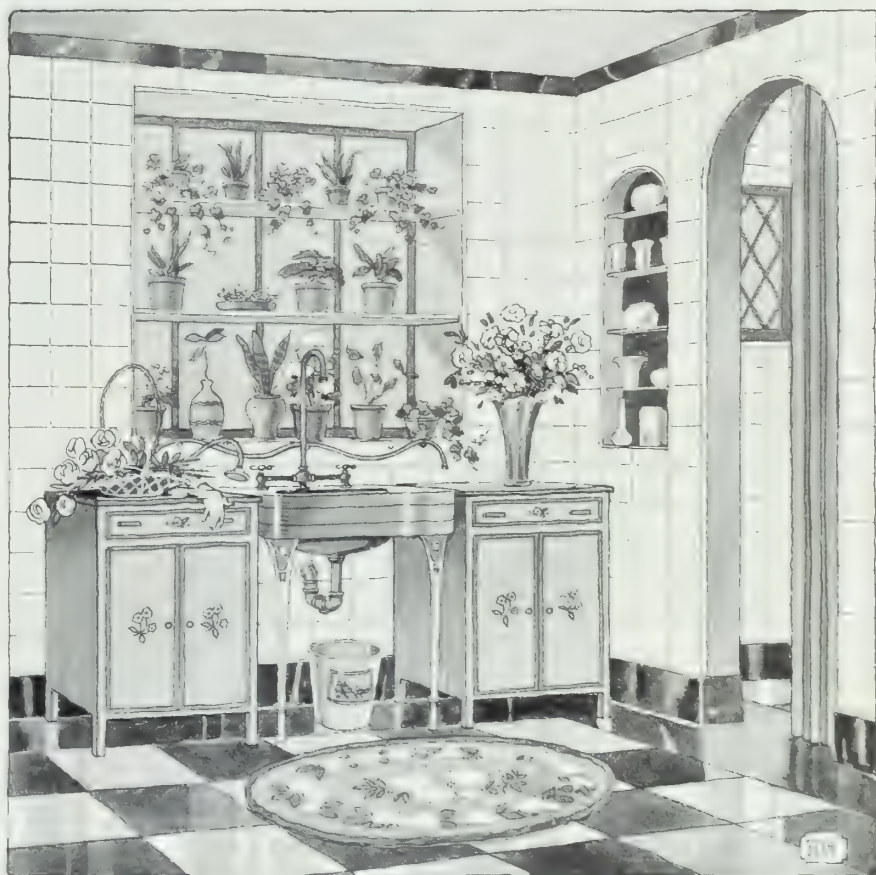
In conjunction with the garage such a room is possible; a garden house, a tool house, or a spring house might well contain a flower room. On an old place in New England the woodshed, overgrown by rambler roses, honeysuckle, and other creepers, and cut off from the house by a lilac hedge, affords an ideal retreat as well as a flower room, albeit it is called a garden studio!

Abandoned laundries in the cellar or beyond the kitchen, in these days of the oil heater and the sanitary steam laundry, offer a splendid opportunity for remodeling. All but one of the set tubs may be covered with a large porcelain table top purchasable at any department store. The little pot stove for heating water and irons can be banished in favor of a reproduction of the quaint Franklin fireplace, and an attractive linoleum laid down. With curtained windows, wicker porch furniture, the space taken up by the old dryer converted into cupboards and shelves, and the woodwork and walls painted a delicate and attractive color, the old laundry becomes the ideal flower room.

Another practical combination can be effected by using the corner of a sunroom as a flower room. This is made possible by the introduction of a single water faucet concealed under the window flower boxes or near the radiators, high enough from the floor for the tallest vase to be placed under it. This faucet, artfully covered by a leaden flower ornament, in its own niche and dripping into a lily bowl so that it may seem to be a wall fountain, may be made to serve an esthetic purpose as well as a utilitarian one. Near by should be a flat surface for arranging the flowers. This has been achieved in one sun room, where metal window boxes top all the radiators but one, by a wide table leaf covered with waterproofed material and equipped with folding legs, which can be raised into place and easily brought into use. The wall fountain in this case is a French *lavabo* of pewter bowered in wreathing ivy.

Even in a house with modernistic leanings, the flower room will not be amiss. There must always be a place for extra jars and vases, white pebbles for bulbs, wire or glass holders to set in shallow bowls, plain earthenware pots and saucers to go under them, and a watering pot, if one is to have either cut flowers or plants about the house.

A pantry that is seldom used can become a utilitarian part of the house if converted into a little room for the handling of cut flowers. Tiny clusters of blossoms painted on the door and here and there on the woodwork link this space with the out of doors



With the introduction of a few shelves, a small sink, and utility cabinets, an unused breakfast nook (such as depicted above) becomes an ideal flower room, as does a corner of the cellar, shown at the left. By covering over two of the laundry tubs with a porcelain table top, adding wicker furniture, curtains at the window, and linoleum on the floor, an attractive place for indoor gardening activities is had at small cost



"Chick" Evans—his genial smile on the golf links only goes into eclipse when he is pitted against "Bobby" Jones

"Wee Robbie" Cruickshank—had eight hundred acres to land a shot in, and missed



TEE TIME TALES

Golf in brighter vein

by **SOL METZGER**

THE good Lord should ban the glum golfer. He is the pest of the course. It is also a great mistake for one to take one's golf too seriously, except possibly the person who goes in for championships. Each course has far too many delightful bypaths, all leading to happy memories, for one to concern oneself solely with the hopeful science of holing out in par or better. Leave that to the stars. Go forth yourself to reap real relish when picturesque and undulating fairways lure you to the links.

Those who confine their mental efforts solely to the problems of shot making become dull and uninteresting boys. They miss so much of the real sport of a game that is far beyond and above the exercise, the mere stretching of flabby muscles, or the unaccustomed exposure of lazy bodies to the sunshine and air and the matching of strokes with an opponent. There is more to golf than all this.

Golf is a wide-open target for the cheerful creators of chide and banter. Humor never found a more fitting setting for contrast. Truly those who contribute their mite to this lighter side of the game do well their little part toward making this a happier world in which to live, aye more than if they played St. Andrews like a Scot.

Witness that delightful *raconteur*, Charles M. Schwab, one of America's most ardent links devotees, relating the story of a prearranged match with Cyrus K. Curtis, the publisher. Did his story concern itself with unrivaled shots and deadly explosions? Not a bit of it.

Arriving at the first tee the usual discussion about handicaps took place.

"How's your game, Cyrus?" asked the steel magnate.

"Well, Charley," Mr. Schwab reports his old friend as saying, "I played this course yesterday. I had a 7 on the first hole. Then an 8 on the second. After that my game went all to hell."

The memory of such wit lingers far longer than the deadliest mashie ever pitched.

That is all very well and good for Mr. Schwab, but out of the question for a star in the throes of battle, you may opine. If those be your thoughts, witness this incident in the career of a mighty golfer, "Wee Robbie" Cruickshank, starting his first round at Olympia Fields a few years ago in the Western Open, where place meant real cash and ample prestige.

Be it known that the Olympia Fields Country Club is, all in all, quite a bit of real estate. Over its eight hundred odd acres stretch four fine golf courses. Paralleling the No. 1 fairway

of the No. 1, or championship, course, run the tracks of the Illinois Central Railroad.

Although diminutive, this Scot-bred professional, who has to his credit many important titles and the cash gained from same, can certainly belt one the proverbial mile. With such vigor did he land upon his initial tee shot here that the ensuing hook carried over the railroad right-of-way and out of bounds.

As his ball disappeared, "Wee Robbie" exclaimed to the enchanted gallery, "My God! Eight hundred acres and I missed it."

Nor is the paid player the sole spontaneous source of wit. Two crack amateurs were journeying by Pullman to Pebble Beach, California, in 1929, to play in the impending National Amateur championship that was later won by Harrison R. Johnston. Leaving Omaha, a new passenger entered the smoking compartment where the pair were discussing golf. His tanned countenance bore evidence that he, too, was closely bound to them by the ties of tees and traps. What more natural than to include him in the conversation? One turned to the stranger and remarked:

"I presume you play golf?"

"No, I don't," he replied. "But the rub is I can't give it up."

How much more delightful this shaft of humor than the customary curses about being off one's game, an alibi that is as common as it is both ancient and tiresome.

Let me recall a never-to-be forgotten story related to me by my good friend, Fritz Byers, former President of the United States Golf Association, with a great deal of relish on his part. A boundary of his estate near Pittsburg parallels the right side of the first fairway of the golf course of the Allegheny Country Club. For some reason unknown to the myriads of golf instructors, fully 90 per cent. of all players slice their shots, especially their tee shots. When you do this well from the first tee at Allegheny, you bid your ball a final, if not fond, farewell. The reason is the high retaining wall of the Fritz Byers estate, backed by high bushes. Recovery is out of the question.

Beyond the No. 1 green of this course lies the estate of Eben Byers, National Amateur golf champion in 1906, a date that fixes the high-water mark of his play in the era of the "guttery" ball, long since a dodo and almost as lifeless when it was in common usage.

Some years ago Fritz, who is Eben's brother, became aware of a nursery problem at home. A darling baby daughter was not being exposed to the great outdoors and its health-giving sunshine as often and for as long periods as the parents desired. Whereupon Fritz conceived of a brilliant plan to remedy the matter. He offered the nurse maid a reward of twenty-five cents for each and every golf ball she found on the estate, and even went so far as to tip her off concerning their constant arrival over his boundary wall. Fritz so prided himself on his master stroke of genius that he freely commented upon it at the golf club all that day.

Next evening, upon returning home, the nurse maid presented him with three pecks of "guttery" balls, all obsolete, but each at the agreed-upon figure of two bits. Investigation brought forth the fact that brother Eb, upon hearing Fritz brag of his idea, had unearthed all the long-ago abandoned "gutties" in his basement. Eben had spent the entire afternoon practicing his mashie pitch from his lawn. The target? It was the Fritz Byers estate just across the way.

Perhaps the classic of golf humor is associated with the march of Chick Evans, thrice a national champion, to the first tee at Minnikahda in August, 1927, to face the irresistible Bobby Jones in the finals of the amateur championship. Jones's game had never been of a higher order than it was that week. Evans probably knew what the outcome would be. But when he sighted Walter Hagen in the crowd, he seized him as a last straw. Hagen, the past winter, had given Jones his worst walloping in Florida.

"Walter," said Chick, "how can I defeat this personage. You of all the world ought to know. Tell me?"

Hagen placed an arm around Chick's shoulders and led him aside.

"It's easy, Chick, it's easy," he answered. "All you have to do is to sink a flock of brassie seconds."

Alas for Chick, he didn't sink them! But what better description for the golfer who could beat Jones?

The pride of a father in the accomplishments of a son may not seem a field for wit. Yet at Pinehurst many years ago, when the then young Phil Carter was making his bid for a place in the sunlight of golf, an odd situation occurred that had its tenseness and strain removed by a remark of Phil's father. Phil was playing in the finals of the North and South Open. Pater Carter was in the gallery following the match, with a few old cronies of the Tin Whistles organization. At a certain short hole Phil's opponent laid his pitch dead, six inches from the hole. It looked bad for young Carter's chances. Whereupon he performed the phenomenon of holing out for an ace.

The elder Carter was quite equal to the occasion. Instead of giving vent to his joy in one of the many hilarious ways joy has been given vent to when the sudden and unexpected happens in sport, Mr. Carter turned to one of his friends and, without batting an eye, remarked, "I knew Phil would win that hole."

Small wonder the son won. Who would not after inheriting a coolness under fire of this high order.

No important golf match, no round, is played without humor coming to the surface. All it needs is encouragement to add to the spice of many holes. Even the matter of advice leads to it, a golf article that flows freely wherever the niblick is in use. Not even a business depression can lower the rate for this apparent staple of the game.

Yet the annals of golf record but one instance of a person outside the match seeking advice from (Continued on page 78)

Charles M. Schwab's store of amusing anecdotes of the links are indicative of his geniality and good sportsmanship. On the links at White Sulphur Springs, W. Va.

Walter Hagen and Ted Ray whose sense of humor seldom deserts them even in tense moments in the game, wish each other good luck before beginning the day's play



FOR THE JUNE BRIDE

A suggestion for the bride's table





George W. Pynchon, Esq., (at the helm), likes nothing better than sailing the Istalena, which won the class M championship in 1930

SHIPS AHoy!

A look at the big yachts

Photographs by Levick and Rosenfeld

The Burgess-designed Avatar, owned by Floyd L. Carlisle, is at her best in heavy weather. She was the outstanding boat of her class in 1929

by **WILLIAM H. TAYLOR**

HERE are a thousand small racing yachts for every big one, and the little ones sail more races, but it seems to be the few big ones that most often hold the center of the stage, perhaps by virtue of their very size and the fact that their owners are usually men widely known in the world of business and finance. The America's Cup races last September were thoroughly dull affairs, and the Star class internationals were highly interesting ones; but the whole country followed the reports of the former, and few but yachtsmen and their friends knew that the

latter were in progress and how exciting they were.

During the yachting season just opening, the big class M sloops promise to be one of the season's features, though there will be only a few of them in commission, and a mere handful of amateur yachtsmen sailing in them. Three that will be watched with interest are Harold S. Vanderbilt's *Prestige*, Commodore Winthrop W. Aldrich's *Valiant*, and Floyd L. Carlisle's *Avatar*. These boats will be sufficiently unusual this season to merit at least a good part of the attention they get. They will be rigged as yachts were never rigged before.

Mr. Vanderbilt, as his last year's America's Cup campaign with *Enterprise* proved, is a first-class sailorman with a studious and scientific mind. The combination is rare. Mr. Vanderbilt has long been recognized in yachting as a hard driver, a fine starter, and a first-rate racing helmsman. What most yachtsmen did not know was that he is also a profound student of all that pertains to yachts, their design, construction, rig, and handling. He has absorbed all that books and men could tell him on the subject, and knows offhand a lot of technical details on which many a naval architect is hazy.

This is quite understandable considering that Mr. Vanderbilt's other pet game is bridge. The average yachtsman is probably a better poker player than a bridge player, and there's





While racing the Prestige, Mr. Vanderbilt generally makes his headquarters on the Vara (at the right), while Commodore Aldrich stays aboard his yacht, the Wayfarer (below)



Above, the Valiant and Prestige, with their respective owners, Winthrop W. Aldrich and Harold S. Vanderbilt. New experiments in rigging on both these M boats—as well as on the Avatar—should prove interesting to yachtsmen this coming summer

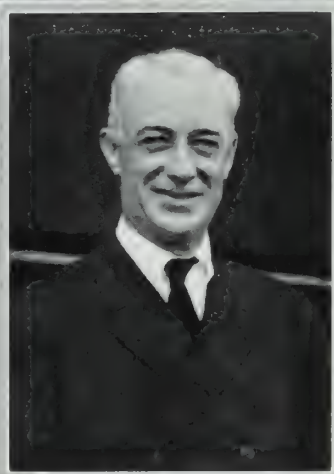
the difference. Mr. Vanderbilt has no superior as a racing helmsman, and they say it's the same with his bridge.

Last summer the Vanderbilt talents were combined with those of W. Starling Burgess, probably our most scientific designer of racing yachts. Enterprise, "the perfect mechanical ship," was the result. So intriguing did Mr. Vanderbilt find the experimenting they did with Enterprise's rig last summer that this year, with the big cup defender on the beach, he is carrying those experiments even further in Prestige. It wouldn't have been much fun to do it all alone, so he persuaded Commodore Aldrich, who was his navigator in Enterprise, to try out the same stunts in Valiant. Shortly afterward Mr. Carlisle decided to follow suit, since there appeared to be little chance of having good racing with the old rig in Avatar against the new rigs. All three owners will find or make time for an extensive racing campaign with their yachts, though with their railroads, banks, and public utilities they are busy men.

Prestige and Valiant are class M sloops designed by Mr. Burgess, Prestige built by Herreshoff in 1927 and Valiant built in Germany a year later. Each is 54 feet long on the water and about 80 on deck, and each draws 10 feet 4 inches of water. Valiant is a few inches wider and a bit heavier and more powerful, but at a little distance you can't tell them apart except by the racing numbers; or, if you remember which is which, by the fact that Prestige carries her dinghy hauled up over her stern while Valiant's



George Nichols, skipper of the Weetamoe last summer, owns the Carolina (above), a Fifty, of which much may be expected during the coming racing season



boat sets in chocks amidships. Both have fine racing records. Avatar is also a Burgess-designed boat, built in 1929, and is somewhat different, following more the lines of the successful twelve-meter sloops. She is a foot shorter on the waterline, with a more rounded underbody, and is at her best in heavy weather.

The new rigs are duplicates, and what rigs they are! The old solid wooden spars have given way, in large racing yachts, to hollow spars of wood, steel, or, as in Enterprise, duralumin. The new M boat masts will not even be tubes, but will be latticed frameworks of duralumin strips, covered with doped fabric, like a dirigible or an airplane wing. Strategically placed "zippers" give access to the inside of this structure, and all blocks, halyards, and even the turnbuckles of the rigging aloft will be concealed therein.

Again, they have defied convention by making the masts wider athwartship than they are fore and aft, some eighteen inches from side to side, to support the side strain of the great sails with fewer shrouds and stays than are used on ordinary spars. All this is done at tremendous expense to save a few hundred pounds weight aloft, where weight counts. Wide-topped booms, across which the foot of the sails slide on tracks when the yacht comes about or jibes, such as were developed in Enterprise last year, will be used on the single jibs as well as the mainsails.

Headstay winches below decks and all manner of gadgets are being installed in the two yachts at Herreshoff's, the keels have been recast, and centerboards built in. To illustrate the expected increase in efficiency, the new rigs will contain 99.7 per cent. in actual canvas of the sail area for which the boats

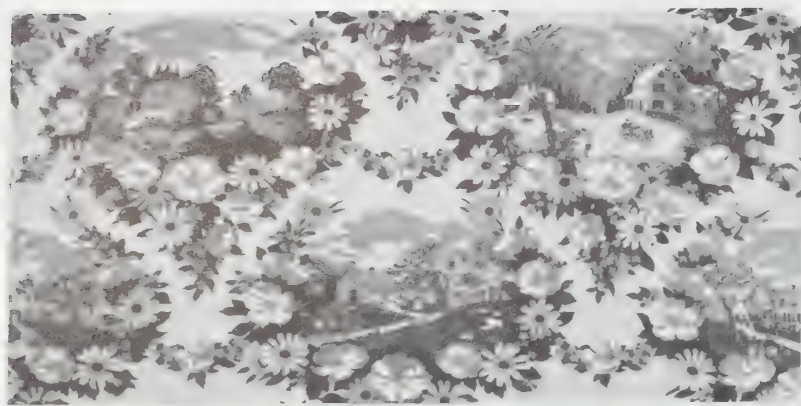
are measured under the rating rule. The best they could do before was 96.8 actual area.

These will be expensive experiments—just how expensive nobody knows. Most people, when they want to experiment with racing yachts, do it with small ones. But expense is only relative anyhow, and if it costs Mr. Vanderbilt, Mr. Carlisle, and Mr. Aldrich plenty they won't mind. Compared to the America's Cup sloops, Prestige and Valiant are just toys.

Four sloops have been built to the top rating of the M of 46-rating class since Prestige, the first of the modern M's, came out in 1927, and Valiant followed in 1928. All four were built in 1929, on either a hunch or an advance tip that there would be an America's Cup challenge before long. About 1928 it was pointed out that American designers, due to the prevalence of one-design racing here, were getting comparatively little experience in designing large racing yachts, and four owners ordered class M boats from three designers. It was intimated at the time that the class might be a testing ground for future America's Cup yacht ideas, and so it proved.

One of them was Windward, designed by Charles D. Mower for Junius Spencer Morgan. Like his father, J. P. Morgan, the younger Morgan has proven himself a skillful and an enthusiastic racing helmsman, both in Windward and in smaller craft. For several seasons on Long Island Sound the sight of the familiar Morgan brown slouch hat over the coaming of the R boat Puffin (which he usually sailed with only two paid hands for company) was enough to cause the other skippers in the R class some worry. Mr. Morgan did well with Windward, especially in light to moderate weather as she seemed unable to hold her own with some of the others in a blow. Last year she was on the beach, Mr. Morgan being a member of the afterguard of the cup candidate Weetamoe, of which his brother-in-law, George Nichols, was in command.

The class M champion last summer was George M. Pynchon's Istalena. A double-ender designed by L. Francis Herreshoff and in other respects a forerunner of that designer's cup boat Whirlwind of last year, Istalena's career must have given heart to Landon K. Thorne and Paul Hammond in their attempts to get Whirlwind into the running last summer. Istalena shaped up like a lightship during her first few months of racing in 1929, but in mid-season (Continued on page 78)



FANCIFUL FABRICS

For brightening country homes

*Designs by Decart reproduced
by courtesy of Lord & Taylor*



The decidedly novel glazed chintz at the top of the page was inspired by the "Four Seasons" prints of Currier & Ives. The rural feeling of the design is increased by the addition of daisies and wild roses, so typical of the country roadside. This chintz seems particularly suited to Colonial interiors and may be had in many colors

The Tower of London, the Thames and its boats, old wayside inns, horse-drawn chaises, and the leisurely spirit of eighteenth-century London are captured in the "Old London" chintz, whose gaiety of color combinations would enliven the dull somberness of paneled English rooms

Decorations from old French plates were used as the motif in the third glazed chintz, which is informal enough for use in a breakfast room or in a French Provincial interior. Little flower sprays against the cracked background are evenly spaced through the pattern

A modern conception in chintz of the beauties of Versailles—its famous gardens, the Basin of Neptune, the Temple of Love, and the Colonnades—is a smart design that would make striking wall panels as well as draperies. It can be had in an excellent assortment of colors



A NEW WORLD MANOR

A bit of the Old World in California

EDWARDS & PLUNKETT, *Architects*
RALPH STEVENS, *Landscape Architect*

The general view of the Normandy farmhouse residence of Clarence B. Mitchell, Esq., in Montecito, shows a combination of particularly interesting roof lines. A glimpse of the beautiful Montecito Valley is seen in the middle foreground, with the Pacific Ocean in the far distance. Shown at the right is a small enclosed garden in the axis of the dining room. A unique feature is the emphasizing with white plaster the tile ridging on the shingle roof





From the front entrance door of the Mitchell house, shown on the opposite page, one looks across a flagged courtyard to the mountains beyond. The quaint little lodge house, with outside staircase and steeply pitched roof, merges into the rusticity of its surroundings

A charming little porch, adaptable to all sorts of informal outdoor teas and parties, opens from the living and dining rooms. The furniture consists of antiques found by Mr. Mitchell on a tour through Belgium, and it is particularly in harmony with the sturdy woodwork and brick floor of the terrace

On the opposite page we stood in the doorway of the house and looked towards the lodge gate and the vista beyond; here we reverse the process and gaze across the courtyard to the house itself, with its symmetrical entrance tower so typical of Normandy farm-houses. The well in the center of the yard, with its sheltering tree, is picturesque





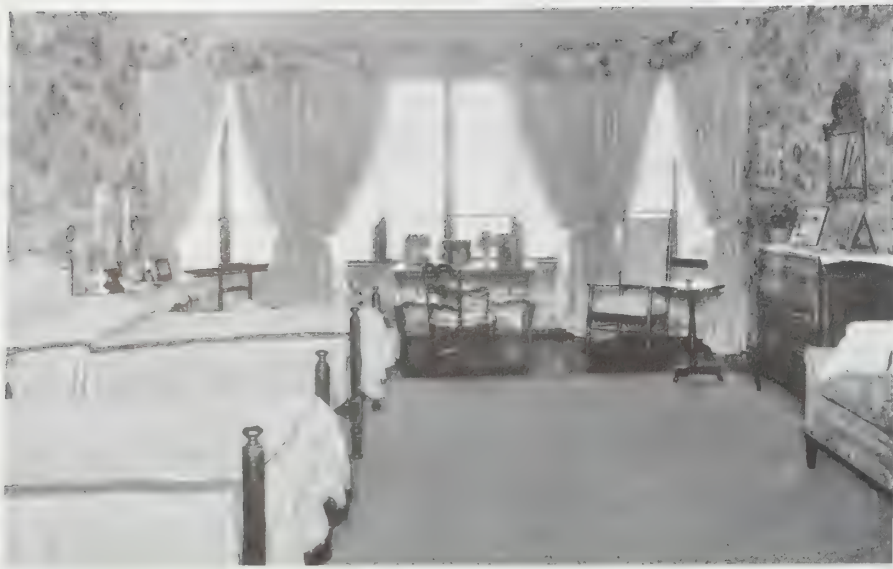
The Mitchell residence was so located on the property that the living and dining rooms face south towards Montecito Valley and the Pacific Ocean. From the shaded terrace on this side of the house, one has the same view as that shown in the picture on page 47. The Montecito Valley is famed for its beauty, and the Mitchell estate affords an expansive view of it

As one enters the hall of the house one is impressed with the rugged simplicity that is apparent everywhere. A novel idea was the use of hemp rope as a wall molding; a solid block of wood forms each step of the staircase, and a compass of wood is inlaid in the floor. The owner collected in France the engaging antique hardware on the entrance door. One gets an inviting glimpse, through the arch under the staircase, of the dining room beyond

A corner of the owner's den is shown at the top of the opposite page. Paneled walls form an appropriately masculine background for leather-covered furniture and the sturdiness of the fireplace frame of hewn timber. A ship model was built in the reveal of the window at the left of the fireplace

When entering the living room (opposite) of the Mitchell house, one might easily believe oneself to be in Normandy, for in this room is a fireplace with hand-wrought copper hood and crane that is typical of French farmhouses. Much of the furniture in the house and many of the antiques were obtained by Mr. Mitchell from old farmhouses in Normandy, and many of the rugs were hand woven from original designs





The master's bedroom is particularly charming and typically French, inasmuch as the walls are covered with fabric especially imported from France. The rug was designed for this room, as was some of the furniture, and curtains and bedspreads are also of imported material. The bay window gives a pleasing airiness to the lines of the room



Pleasantly quaint is the dining room, with a corner fireplace and French doors opening to the terrace. The recess in the wall directly above the doors opening into the hall is typical of many old farmhouses in Normandy. Chintz curtains and plaid chair cushions add a touch of frivolity to the coldness and heaviness of walls and beamed ceiling

There is always a stable connected with old Norman farmhouses, so there is such a building on the Mitchell estate. Its purpose here is twofold: In the wing at the left saddle horses are stabled, and where the good farmer of Normandy would have stored his farm wagons and other paraphernalia, Mr. Mitchell parks his cars. Thus the buildings of the past are happily adapted to the requirements of modern life



THE BELMONT STAKES

An historic event in racing circles



Belmont Park as seen from the grand stand. In the foreground is the straight-away of the mile and a half oval, inside of which is a steeplechase course regarded as the finest in the country. The Widener course of seven furlongs also may be seen. There is another mile training track near by

E. R. Bradley, whose colors are seen on many tracks and whose Thoroughbreds have at one time or another won every important stake race. He bred Blue Larkspur, son of Black Servant, winner of the 1929 Belmont



Commander J. K. L. Ross, in whose colors Sir Barton defeated Sweep On and Natural Bride in The Belmont Stakes of 1919, the year in which he also won the Preakness and Kentucky Derby. Commander Ross owned the Laurel Park Stud in Maryland, and is a former president of the Montreal Jockey Club



and on the beautiful lawns, and to help make this the most colorful sporting event in the New York area.

I recently asked a prominent sportsman what horse race he regarded as the most important from the standpoint of the breeder, and he answered, without a moment's hesitation, "The Belmont." Then he added, significantly, "It's unanimous!" And so it seems to be. Breeders everywhere, from Kentucky to California, from Maine to Texas, concur in the view that this, the richest stake for three-year-olds, is the classic of the American turf. While it may not have quite the popular appeal of the Kentucky Derby, it affords a better test of speed and endurance over a longer course, and comes at a time when the very best horses are in prime form. It likewise is an older race, dating back to days just following the Civil War, when turf history was in the making.

It is significant, too, that the Belmont should have done more to influence the development of the American Thoroughbred than any other race. Since the first running in 1867, its

by **ROBERT V. HOFFMAN**

HORSE racing, we are told, is a diversion for the sportsman, but the latter would have the world understand that the breeding of race horses is an art, requiring no less patience, skill, and creative imagination than painting or sculpture or other artistic accomplishment. This may explain why the Belmont Stakes, always favored by the breeders of Thoroughbreds, numbers so many and influential patrons of the arts among its most enthusiastic devotees. Leaders in society, finance, and the professions come here from their country seats to mingle with the throngs in the paddocks



Marshall Field, owner of Caumsett Farm, Huntington, L. I., and Thoroughbred studs in Virginia and England. Mr. Field owns Stimulus, a noted stake winner and sire, and is part owner of imp. Sir Galahad III, whose progeny, including Gallant Fox, earned \$403,130 last year, to place him at the head of winning sires

The late August Belmont, the first president of the Westchester Racing Association, for whose father the historic stake race was named. The Belmonts have been prominent on the turf for more than half a century. At their famous Nursery Stud in Kentucky, many great horses were bred

George D. Widener, owner of the historic Erdenheim Stud established by the late Aristides Welch, near Philadelphia, was breeder of Jamestown by St. James, the winner of the \$100,000 Futurity at Belmont Park last year



winners have been taken as a guide in the propagation of racing animals. On its roster of notable speed kings are some of the breed's foremost producing sires—Hamburg, Burgomaster, Spendthrift, Hanover, Sir Dixon, Hastings, Commando, Peter Pan, Colin, Sweep, Friar Rock, Hourless, Sir Barton, Man O' War, The Finn, and Zev. As breeders always marshal their most likely candidates for this race, strong fields are the rule, and horses which have stood second and third have later gained fame as the sires of stake winners. Among these are Bramble, Superman, Fair Play, Hamburg, and King James. Sometimes the interest in the race has centered in a spirited contest for second place. It frequently happens, however, that there are not so many starters as in the Derby. By the time the Belmont is reached, many horses, which promised well early in the season, have gone bad, and the field has narrowed down to a few outstanding contenders.

The Belmont was not established in a permanent home until 1905, when the beautiful and commodious Belmont Park outside of New York City was opened. Up to 1890, it had been run at Jerome, and for fifteen years following at Morris Park, N. Y. The building and development of Belmont Park as a modern racing plant greatly improved racing conditions in the Empire State. The Westchester Racing Association, which sponsored and built it, is composed of the leading sportsmen in the metropolitan area. The association was organized in 1895 by the late James R. Keene and August Belmont, its first president, for whose father the famous stake race was named. Its present officers are Joseph E. Widener, president; John J. Coakley, secretary and treasurer; and V. E. Schaumburg, racing secretary. The Belmont Park property of 650 acres includes a mile and a half oval, inside of which is a steeplechase course regarded as the finest in this country. There are also the Widener course of seven furlongs and a training track of a mile circuit.

Belmont is an honored name in racing circles. August Belmont, the elder, was a commanding figure in the early days. He was then developing his famous Nursery Stud in Kentucky, and owned some of the best horses in training. His horses Fenian and Glenelg finished one-two in the Belmont Stakes of '69. Their positions might easily have been reversed, however, for Glenelg was much the better race horse—in fact, he was among the outstanding horses of his day; but Mr. Belmont had declared to win with Fenian. Belmont, Junior, took over the Nursery Stud upon the death of his father in 1894, and gained fame as a fancier and breeder. He bought Henry of Navarre as a two-year-old from B. McClelland, and won the Belmont in 1894 with him. He bred and raced Masterman, winner in 1902; Friar Rock and Hourless, winners in



Man O' War was invincible as a three-year-old. In defeating Donnacona in the Belmont, he went the mile and three-eighths in 2:14—a record for the distance. He also made four other records in his spectacular career on the turf

1916 and '17; Fair Play, second to Colin in 1908, and the sire of the unbeatable Man O' War, the winner in 1920, and in turn the sire of American Flag and Crusader, winners in 1925 and '26, under the colors of Samuel D. Riddle.

The first Belmont Stakes was won by Ruthless, considered the greatest filly of the '60's. This daughter of Eclipse, bred and raced by Francis Morris, also won the Nursery, Travers, and Sequel stakes, beating such good horses as Virgil and Delaware. Her full sister, Relentless, won the Saratoga Stakes in 1867 from General Duke, the winner of the Belmont in the following year.

D. McDaniel raced Harry Bassett, Joe Daniels, and Springbok, winners in '71, '72, and '73. All were fast. The first of the trio, a son of Lexington, broke the track record for the mile and five-eighths (2:56) to win from Stockwood and By-The-Sea. He was the champion of the East in 1872, the year Joe Daniels won the Belmont. In his races against Longfellow, he lost at one and one quarter miles, and won at two miles, overhauling the sturdy son of Leamington to win the Saratoga Cup by a length, in the record time of 3:59. Joe Daniels was the best three-year-old of '72. This son of Australian beat Alarm as a two-year-old, and won the Belmont going away. Cape Race, the odds on favorite, did not place. Springbok, his stall mate and half brother by Australian, took the measure of Count D'Orsay and Strachino in the Belmont of '73, won nine consecutive races at four and eight at five, besides running a sensational dead heat with Preakness in the Saratoga Cup.

The race of 1874 was epochal. Pierre Lorillard's imp. Saxon, superbly ridden by George Barbee, won after a thrilling run down the home stretch, passing Grimstead at the finish to win by a head. G. Lorillard's Duke of Magenta, a speedy son of Lexington, the winner in '78, won eleven out of twelve starts as a three-year-old; while J. R. Keene's Spendthrift, by Australian, was carrying all before him as a two-year-old. Spendthrift was in great form when he ran against Monitor and Jericho in the Belmont, defeating the former by six lengths. He led the winning sires in 1900-'01. Among his get were Kingston, Bankrupt, Lamplighter, and Hastings. Hastings, sire of Fair Play, upheld the record of his illustrious sire by winning the Belmont in 1896, and heading the sire list in 1902 and 1908. His race with Handspring in the Belmont, which he won by a head, was one of the most thrilling in turf history.

Dwyer Brothers' Panique, winner in 1884, was bred by Aristides Welch, who founded the historic Erdenheim Stud now owned by George D. Widener. He was sired by Alarm, and out of Maggie B. B., one of the breed's outstanding winners and brood mares. She won many races in her day, and was the dam of Iroquois, English Derby winner, Jaconet, and other great brood mares. Panique won the Belmont after a hard race with Knight of Ellerslie, bred by the father of the present owner of the Ellerslie Stud, Arthur B. Hancock. Inspector B. ran a close race with The Bard to win the Belmont of 1886. He is best remembered as the sire of the outstanding filly, Endurance by Right, the champion two-year-old of 1901.

Then came the mighty Hanover by Hindoo. His defeat of Onoko in the Belmont was one of a series of fourteen straight victories. In his brilliant career on the turf, he won thirty-two out of fifty races and \$118,382. As a sire, he headed the list for four consecutive years. Following him came the sterling son of Billet, Sir Dixon, which Dwyer Brothers bought from George B. Morris for \$20,000. He won the Belmont from Prince Royal by fifteen lengths. As a sire he led the list in 1901, his get winning more than \$200,000. Blue Girl, Audience, Kilmarnoch, and Yankee Girl are among his progeny. J. R. Keene's Commando, great son of Domino, described by the sage judge of horse flesh, Walter Vosburgh, as "the best stayer of the Domino line," won the Belmont in 1901, after a hard race with The Parader and All Green, in the fast time of 2:21. He is famous as the sire of Peter Pan, Superman,



Joseph E. Widener, president of the Westchester Racing Association, presenting the historic Belmont Cup to William Woodward, owner of Gallant Fox, while jockey Earle Sande beams his approval



Samuel D. Riddle wrote his name indelibly upon the pages of turf history when he purchased Man O' War at a yearling sale at Saratoga for \$5,000 from the late August Belmont. Mr. Riddle is here shown holding Crusader (Albert Johnson up), after this fleet son of Man O' War had won the Belmont in 1926. Mr. Riddle also bred another son of the speed king, American Flag, the winner of 1925

Colin, all bred and raced by Mr. Keene. Peter Pan, "the stoutest colt of the Commando-Domino line," finished a length in front of Superman in the Belmont of 1907. He was the sire of a galaxy of noted breeding progeny, including Pen-nant, Tryster, Black Tony, Vexatious, and Puss-in-Boots. Colin was one of the great race horses of all time. He was never beaten in fifteen starts, and won \$180,912. Probably his closest race was against Fair Play, whom he beat in an exciting finish in the Belmont. He also vanquished King James in the Withers. Sweep, son of Ben Brush and out of Pink Domino, was another product of (Continued on page 80)

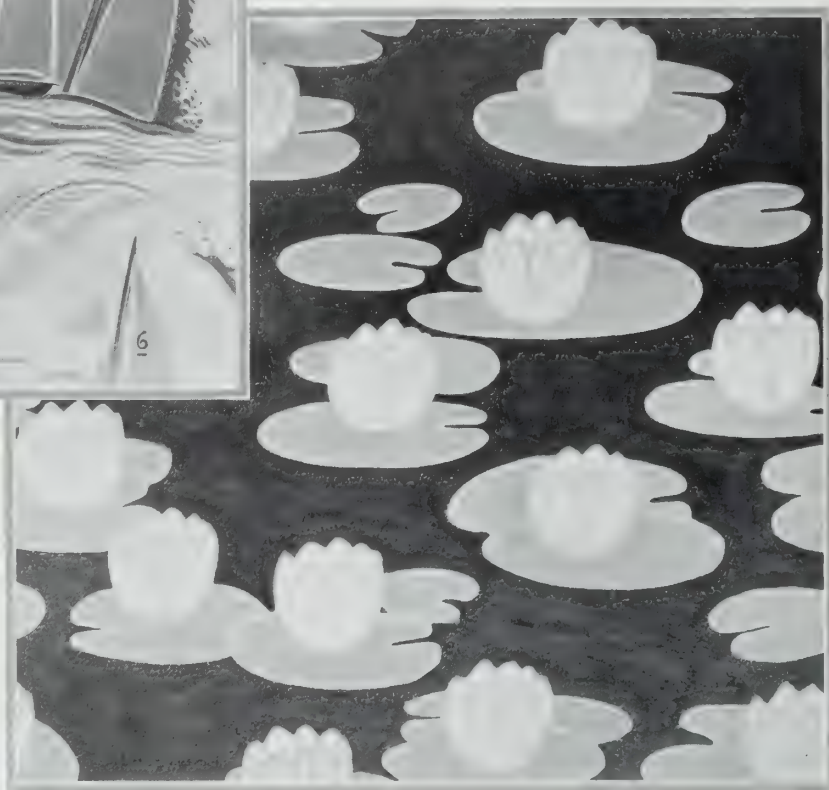
PAPERS THAT PLEASE

Designs for summer homes

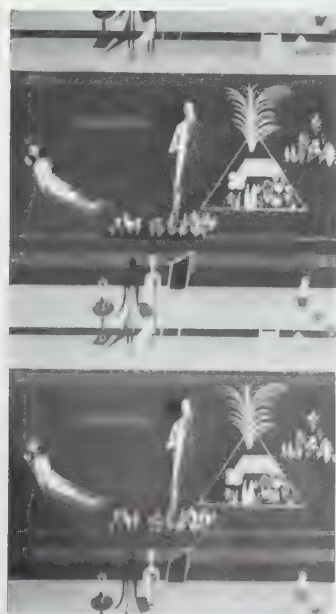


RICHARD E. THIBAUT, INC.

Nothing could be more amusing than the two Wiener-Werkstaette designs (below, left) by Mathilde Flögl, both Salubra papers which can be scrubbed, unless it is the American product designed by Teresa Kilham, showing scenes from "Sweet Adeline". At the extreme right, jellyfish float amid fish in blue and green. At the right, the peace of waterlilies contrasts with the excitement of yachting



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EWING GALLIOWAY

Spouting Rock Beach, perhaps the most famous beach in America, is the center of many activities for the summer residents, many of whom still prefer to call it by its old familiar name of Bailey's Beach

FAMOUS SUMMER RESORTS

I.—Newport, the golden

Photographs by Fotograms and others

by **REGINALD T. TOWNSEND**

RECIPE for a successful summer resort: Take some beautiful scenery, either sea or mountains; add a pleasing climate; mix the two thoroughly. Add a good location—not too far from the centers of population for convenience, but far enough away to be slightly difficult of access. Throw in a plum or two in the shape of distinguished visitors. Sprinkle liberally with publicity. The result should be eminently successful.

And in the case of Newport, the famous watering place in Rhode Island, it certainly has been. A long while ago some soul, tired of city noises and the burden of city life, sought the quiet and seclusion of a summer in the country. Just who this mortal was who "discovered" the charm of the little New England town is lost in the mists of time. Anyway he passed the good word along. More people came and, having seen, returned to become permanent summer residents. The fame of the quaint old town nestling by the quiet waters of Narragansett Bay spread quickly. New York began sending its most distinguished citizenry. Boston, Philadelphia, Washington, and other cities followed. In no time at all the little town was hailed as the gathering place for the élite. Soon mansions (the word is typical) dotted the landscape. Curious tourists arrived, to stare and be impressed by the homes of the socially prominent.



Mrs. Henry B. H. Ripley has spent almost every summer at Newport since she was born. Her residence, Beech Bound, overlooking the harbor, is the scene of much delightful entertaining



The Goelet family have been identified with Newport ever since its inception as a summer resort. Mrs. Robert Goelet, prior to her marriage, passed many years of her childhood there as Miss Roberta Willard



Vincent Astor, as Commodore of the New York Yacht Club, is to be found almost daily on the waters of Narragansett Bay. His fondness for Newport, instilled in him in early boyhood, has never lessened, and no summer goes by without his spending part of his holiday there

furiously gay as one wants or one can be as quiet as one desires. There is much to do, apart from the dinners and dances that mark the height of the season. The bathing at Bailey's Beach is excellent, and the noon hour finds most of the summer colony gathered on its sands. Many remain for lunch—bringing it in baskets and thermos bottles, for the directors of Spouting Rock Beach, as it is officially called, wisely have refused to be stampeded into erecting cafeterias and cabañas like many other watering places. The Beach's simplicity is a part of its charm.

And if you can't go to Bailey's Beach, there is Hazard's Beach adjoining—now called the Viking Beach and run in conjunction with the Viking Hotel—or there is Easton's, the public beach, or Second Beach or Third. The Country Club affords excellent golf—though tennis is really the king of sports at Newport, and the many courts at the Casino are thronged throughout the long summer days. It was at Newport that the national championships were formerly contested, and the annual tennis tournament still draws the best of players.

As for yachting, the waters of Narragansett Bay are a real heaven for yachtsmen. The harbor is full of boats ranging from small sailing craft to the mighty *Aloha* of Commodore Arthur Curtiss James, or the *Nourmahal* of Commodore Vincent Astor. It is the sight of a lifetime to witness Newport Harbor at the time of an international yacht race. Last

In short, Newport had achieved that popularity which it has ever since retained as the "premier" watering place of America.

Just what is Newport's charm? First and foremost, its scenery. It is undeniably a lovely spot. Motor along the Ocean Drive at twilight if you would deny it, or on a summer night gaze across Newport Harbor when the New York Yacht Club is here on its annual cruise and the harbor is a mass of dancing, twinkling lights. Or wander past Second and Third Beach, inland through quiet country roads bordered with picturesque gray stone walls.

Then Newport is possessed of an unusual climate. Long are the summer days, with the sky a Mediterranean blue and the waters of Narragansett Bay sparkling in the sunlight, the air full of the invigorating tang of the sea. Even when the thick fogs come rolling in—and they often do at a moment's notice—there is a mystery and fascination about the fog-draped landscape, with the sound of distant, wave-tossed bell buoys heard faintly through the mist. Even in the winter the climate may be said to remain balmy until long after Christmas has come and gone.

Life itself is pleasant at Newport. One can be as



Dr. and Mrs. Alexander Hamilton Rice, when not absent on a tour of exploration in far-away parts of the world, are two of the most popular and active of Newporters among the summer residents



Miss Leta Morris, daughter of Mr. and Mrs. Lewis G. Morris, carries the family tradition of a fondness for Newport into the younger generation

The cliff walk, skirting many of the great estates that border on the ocean, is a favorite with all visitors to the Rhode Island resort. From it one gets a good idea of the charm of Newport scenery

September there was such a conclave of sightseeing boats as has never been seen before in Newport or any other port. Every type of boat was on hand, from tiny speed boats to mighty coastal steamers. There is good cod, bluefish, mackerel, and flounder fishing in the harbor or outside, and one can still enjoy a day's crabbing with the youngsters at the old crabbing pond along the Ocean Drive. If more strenuous sport is desired, good sword fishing can be had off near-by Block Island.

However, if one is more inclined to quieter pursuits, the roads at Newport are excellent and the drives lovely. Then, too, the old town possesses a rare charm and its houses, dating since the founding of the colonies, are gems of colonial architecture—a fact which, unfortunately, was lost sight of when the earlier summer colonists started to build, for they indulged in an orgy of scroll and fretwork, gables, and other things too hideous to imagine.

Yet these houses, ugly as they may appear to present-day eyes, were and are still comfortable to live in, having high ceilings and large rooms and comfortable verandahs. Quite recently Newport has seen a revival of building, and many fine new houses have been erected or are in the course of construction.

For many years after the old Ocean House burnt down in 1900 (and what—from a spectator's point of view—a fire that was!) Newport boasted no hotel for transients. But now a modern hotel, the Viking, caters to visitors, while the La Forge Cottages, the Muenchinger King, and Bateman's



EWING GALLOWAY

still make visitors comfortable as they have done for many a long year.

Newport is reached by automobile via ferry from Saunderson town on the mainland across Jamestown to Newport, a route used by many as a short cut to Cape Cod. The Fall River Line touches at Newport, and there is a week-end airplane service, supplied by the Newport Air Transport Company, in summer from New York. However, the majority of visitors prefer to go by train to Providence and thence by motor or bus to Newport.

People will tell you that the great days of Newport have passed. To be sure the days when the colony was small and intimate have indeed gone. No candidate has arisen to succeed Harry Lehr as court jester. Society's ranks have become too numerous to be dominated by a single individual. But the dances are just as brilliant and as numerous and there is more entertaining than ever. The young people and those not so young nowadays have just as good a time, if not better than before, and life at the old colony is every bit as delightful to-day as it was in those far-off days when you and I were very young.



Mr. and Mrs. William H. Vanderbilt bear a name that has been famous in the annals of Newport for many long years



Miss Doris Duke, daughter of Mrs. James B. Duke, one of the younger set of summer residents



Miss Julia Berwind, whose entertainments at her Bellevue Avenue home are eagerly looked forward to each year



Mrs. Arthur Curtiss James (right), one of the most charming of hostesses either at her estate or on her husband's famous yacht, the Aloha





COURTESY CANADIAN NATIONAL RAILWAYS



The Country Life Trophy, a silver loving cup, is awarded each year to the amateur who takes the best photograph on the official trail ride of the Trail Riders of the Canadian Rockies, an organization formed of those who know and love the Rockies. On the opposite page is shown the photograph of the first night's camp at Haiduk Creek, taken by Fletcher P. Brady on the Trail Ride of 1930, which was awarded the trophy. The official Trail Ride this year will be held from July 30th to August 2nd, and will cover the territory from Lake Minnewaska, near Banff, to Temple, B. C., through some of the finest scenery in the world. Right: A group of riders pause for rest amid rugged snow-capped peaks on their journey to lovely Maligne Lake (above), a beautiful spot in Jasper National Park in Canada

TRAIL RIDERS' PARADISE

A-horseback in the Canadian Rockies



PHOTOGRAPHS BY BURR A. CHURCH

On the Louis A. Frothingham estate at North Easton, Mass., the rose garden is a show place and in it only dependable varieties were planted. Such a garden should be more or less secluded, and an appropriate entrance to it might be a rustic gate canopied by climbing Roses. The one shown below is in the William H. Robinson garden at Bass Rocks, Mass.

JUNE'S FAIREST FLOWER

Roses bring rich rewards

by **J. H. NICOLAS**

ALTHOUGH history and legends tell of rose gardens in various parts of the world, the scarcity of varieties—limited to the native Roses in their wild state, perhaps improved somewhat by cultivation—precluded rose gardens as we have them to-day. Those so-called rose gardens of antiquity must have been great masses of rose bushes without much pretense at such arrangement as characterizes a well-planned landscape. Rose gardens as features of large estates date from the beginning of the XIX century, when the vogue was started by Empress Josephine of France, who created, in her domain of La Malmaison, the first *roseraie* on record, where all the species and varieties (about 250) known at the time were assembled.

On present-day estates the rose garden is an integral part of the ensemble, boasting an architecture of its own,



just like a period room in a modern house. It must be secluded from the rest of the estate. Various materials are appropriate for its enclosure—hedges of Carolina Hemlock, walls of *Biota orientalis* (a variety of *Arborvitae*, different from the American native *Arborvitae*), trellises or wire fences covered with Roses, an informal border of Species Roses like *Hugonis*, or tall upright growing shrubs, such as Lilacs or *Philadelphus virginialis*. I saw in Maryland a rose garden enclosed with solid walls of English Boxwood (*Buxus suffruticosa*) a century old, collected from ancient southern plantations. California Privet is also useful, but my personal opinion of Privet is that it is a little too stiff and cold for a rose garden.

The rose garden of an estate and that of the average amateur home garden are quite different creations. The amateur may be an implicit believer in catalogue descriptions; he may have some sentimental reason for choosing certain varieties; but he is, first of all, endowed with a great curiosity and spirit of adventure. He knows that some varieties are not of the show garden type, and he cares not at all if his is not a show garden. On an estate, however, the rose garden *is* a show place. It is one part of a general scheme, and it must be successful; to use unknown or doubtful varieties is to risk disappointment.

Since a show garden is not to supply cut flowers, the beauty

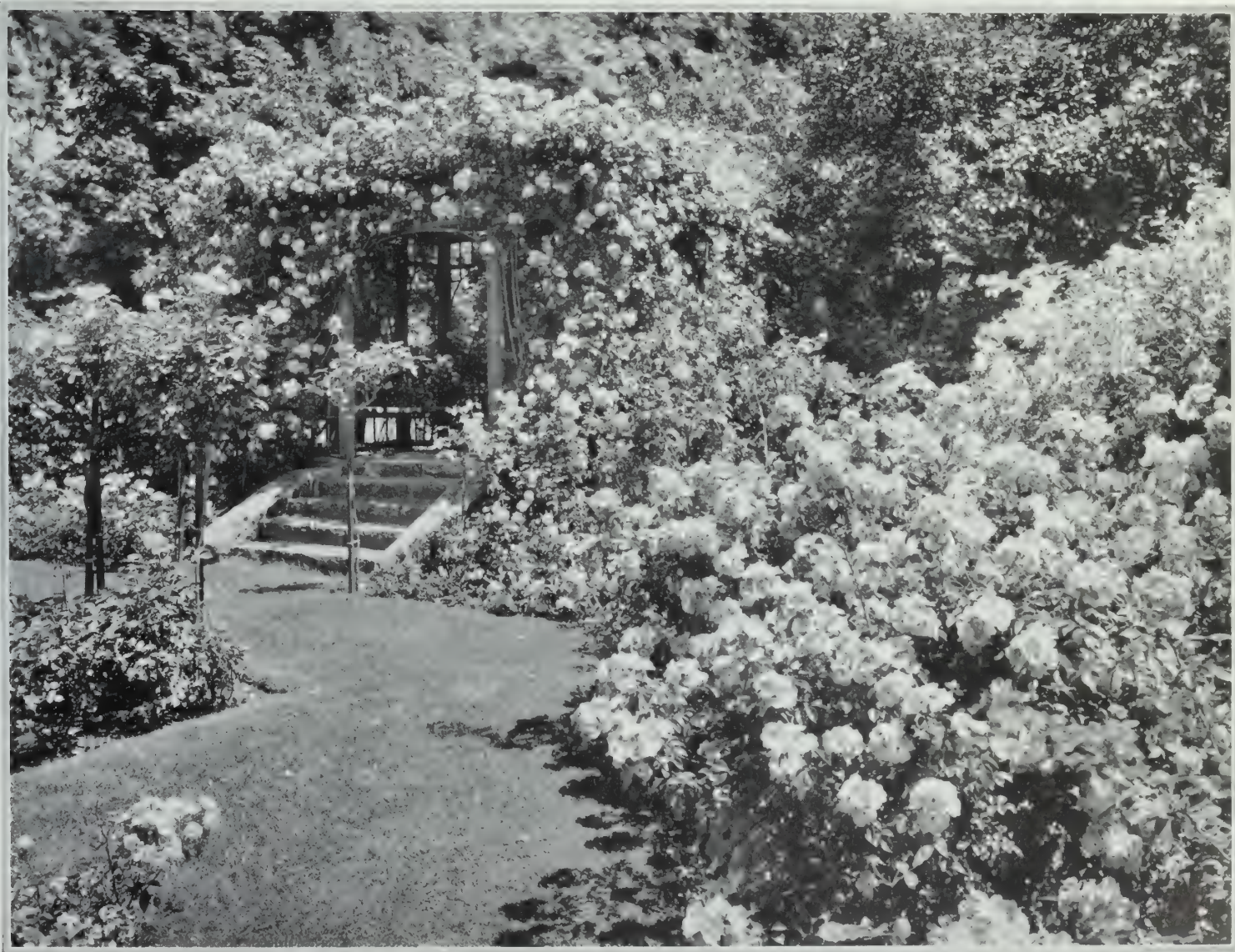
of individual blooms is secondary to profusion and brilliance of colors. Each variety has a part to play; a Rose of perfect form and color may be eliminated in favor of one not so beautiful but more bushy or spreading and more floriferous. The best varieties for a show garden are those classed as "decorative", semi-double, of uninterrupted profusion, with sparkling colorings, planted closely together in great masses to create, from a distance, an optical sensation that is intense but pleasing and exceedingly gratifying. This is obtained only with quantities of flowers of the same shade or of allied colors.

If Roses are desired for cut flowers, or if the owner wishes to have, in his show garden, varieties that are new and not proved safe, these should be planted in a separate plot away from the formal garden.

When the garden is a part of the landscape and to be seen simultaneously with the other portions, without enclosures or obstructions, solid bright colors are preferred for the distant beds, each with one variety only: for instance, K. of K. or General-Superior Arnold Janssen would be more effective than the satiny soft Caroline Testout. Polyanthas are also very effective from a distance, whether in beds or as a border of large beds; but there, also, colors must be brilliant.

In enclosed gardens, where the visitor is in contact with the Roses and the effect does not depend upon perspective, the beds may be of mixed colors, provided that tints within the same range are not side by side. For example, two red between two yellow varieties would detract from one another, as would two yellows or two pinks; but a bright

In the Robinson garden the Roses have been so planted as to create masses of brilliant color. The effect of any rose garden is greatly improved if there are supporting structures of some kind for climbers—in this instance, it is a rustic arbor, where one can sit and enjoy the sight and smell of June Roses in full bloom. The velvety softness of the grassy paths adds to the picture





In mixed beds and borders, the varieties of Roses planted together should be of the same type of growth, preferably of the branching and sprawling kinds known as "bedders." Standard or tree Roses can be used to break the monotonous flatness of the border, as has been done in the Frothingham garden

yellow between two reds, or a red between pinks, would make beautiful contrasts. Each variety should be in not less than six plants, while ten or twelve would be still better. No matter how judicious the selection of varieties and harmonious the color arrangement, the maximum effect sought for would not be attained unless the principle of close planting were adhered to: Hybrid Teas, fourteen inches apart on all sides. A show garden is a display of masses of Roses, not of the skill of the hoe wielder, and the ground should hardly ever be in the picture. Another important factor for mixed beds is the form or habit of the plants; all varieties in a bed should be of about the same type of growth, preferably branching and sprawling, of the kind called "bedders".

Rose gardens of country estates generally cover a rather large area, and flatness must be relieved by topiary work. Standard or tree Roses, umbrella or weeping Roses can be used to break monotony. Pylons are wonderful accents in conspicuous places and corners; garlands or rose chains make a beautiful frame.

I believe that a rose garden is not complete—I think that full advantage of the opportunities offered by climbing Roses is not taken—without supporting structures of some kind, such as

posts or trellises or a pergola. One can have an inexpensive pergola made of rustic timber gathered in the woods, or a very costly one of Carrara marble. I have seen both, and I can safely say that usually the cheaper was the more beautiful. One, most artistic, was made of old weathered fence rails. The dimensions of a pergola should be proportioned with the near-by buildings and surrounding grounds. Selection of rose varieties for it is important. Large-flowering climbers must be used to obtain a permanent covering, and these are trained straight up, one to each post. With these—at the same post or at a short distance—a rambler is planted which is twined about the post, and when the stems reach the top they are festooned around. In this fashion the rambler is easily taken down each year for pruning, and the pergola is completely and beautifully covered. I must caution against planting other climbing vines with Roses; they do not associate well.

For a long time rose gardens were of but two styles: French, typified by geometric designs; and English, oval beds (corbels) along the edges of large lawns. To-day, in general, modern rose gardens are conservative and designed to meet the surrounding landscape and contour of the land. Water, in the form of rivulets, lily ponds, or playing fountains, not only enhances the beauty of the rose garden, but also helps the plants by maintaining a certain humidity in the air during the warm weather.

by **ANNA M. LAISE PHILLIPS**

DOGS, like people, travel from place to place. They go at the direction of their owners, and by the same means of transportation as those used by human beings. Their comfort and safety are looked out for by the common carriers with great care, so that it is quite easy not only to send dogs from one part of the country to another but to import them from abroad, and to take them by land and sea around the world.

Private individuals often ship their pets uncrated; but, while there are advantages in freedom of movement while traveling, there is danger from baggage falling over on unprotected animals or of their own excited condition causing damage to themselves or to those who have to handle them. Muzzles and leashes have been known to become loose, and an animal—frightened because of his noisy, strange surroundings, and without the soothing voice of his master to assure him that all is well—becomes a menace to himself and to others.

As for travel by water, there are several countries where dogs are detained in quarantine—England, Scotland, Ireland, Denmark, and Hawaii. The former countries keep dogs six months in quarantine, and Hawaii half that time. Sweden quarantines dogs from one to several weeks. Owners taking dogs to a foreign country are wise to have their papers and a veterinary's certificate with them and should declare them, with sufficient identification for their coming home without question.

On ocean liners a dog may travel either in the care of his owner, or—having been received by the navigation company—in charge of the ship's employees. He may be fed and exercised by his owners during the day.

When accompanied by a passenger presenting valid transportation, dogs which are not intended for other persons nor for sale may be transported in baggage service, but they are not accepted at a higher valuation than twenty-five dollars. This fact, while not important if everything goes well, would naturally keep people from checking dogs whose value was considerably higher, and few if any dogs of any pedigree are to be had for that amount.

Uncrated dogs must wear harness or close-fitting collar and muzzle, and be under leash by strap or chain. When dogs are crated, the containers must have handles and be so constructed as to comply with regulations for comfort and safety. Two or more dogs may be placed in one crate, but the crateful is assumed to be worth but twenty-five dollars, regardless of the number of dogs in it.

The railroad companies do not regard dogs as any part of the baggage of a passenger (although they are accepted only when a passenger has a valid ticket to the same destination as that of the dog) and a charge is made for the baggage-car service. A revenue check is attached to each dog or crate, and the minimum charge for each uncrated dog is the same as for a hundred pounds of excess baggage, while that for crated dogs is rated the same as for that of each fifty pounds of excess baggage. When dogs are shipped from a station where an agent is on duty, all charges must be prepaid. Dogs must be claimed immediately on their arrival at their destinations, and passengers with animals in the baggage car must attend to feeding and watering en route, at stations and transfer points.

When dogs accompany owners, and are intended and used for public entertainment, the minimum charge for checking in the baggage car is two dollars and forty cents; but dogs that are intended for exhibitions, bench shows, field trials, races, or coursing matches are not regarded as public entertainment paraphernalia. Pets are not checked beyond junction points



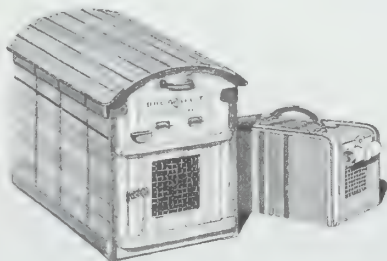
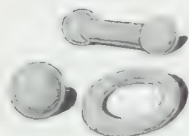
FIDO FARES FORTH

Caring for your dog when you travel

Sketches by JACK MANLEY ROSÉ



Would the Phillip Barrys abandon Patrick, the faithful pup, even on a vacation? Perish the thought, so the Kerry Blue sails away with the playwright and his family for a happy holiday in foreign countries



From E. F. Hodgson & Co., Graton & Knight,
B. Altman & Co., Abercrombie & Fitch



Playwrights and pups seem to have something in common. Mrs. Sidney Howard—the former Miss Leopoldine Damrosch—the wife of the well-known playwright, is accompanied also by her pets on the Île de France

where ferry or other vehicular transfer is required. With variations, according to unusual circumstances, there is but little difference in these regulations for dogs traveling in baggage cars in any part of the United States.

It would seem that, when his master is on the train, a dog is as safe in a baggage car as anywhere else, and generally it is too; but it behooves the careful owner to make sure that his animal is so placed in the baggage car that he gets enough air for his comfort yet is not in a draft. Day journeys are easier than night trips, so far as personally looking after animals checked on the train with passengers is concerned. The railway express has detailed regulations that explicitly cover the shipment of dogs and other animals. They may be valued at their appraised price, and insured under certain conditions.

The contract is a more or less complicated document. It provides as far as is practicable for the shipment of other larger and smaller animals as well as for dogs. Its items include a description of the number and kind of animal, their registration number and the value of each, and specifically says that the company is not liable for the acts of the dogs or other animals to themselves or to each other, nor for loss or damage to each other through the exercise of their animal propensities.

When animals are sent in large numbers in one car, the company permits an owner or an attendant in his employ to accompany them, and the company then expects the shipper to load, unload, and transship the animals at his own risk. The company, however, furnishes laborers to assist in handling the animals. Such attendants are allowed to be transported



Mrs. Robert Grosvenor, of Old Westbury, L. I., arriving on the Majestic, brings back a canine trophy from Germany in the shape of a friendly and inquisitive dachshund

free, but they may ride only in the animal car, in the smoking car, or in second-class cars when such are on the train, and they must attend to feeding, exercising, and watering the animals en route.

It must be said that express companies are exceedingly careful of animals put in their care, and on the tag which goes with the animal must appear a record of what is done by each employee handling the animal, and a full record of its food and other attention necessary during the trip.

The wise owner will see to it that his dog is in fit physical form to travel. If anything seems wrong with him, a day or two under care is better than to risk losing him should he grow worse on his

Spot, fox terrier, belonging to Mrs. H. A. Gilmore of New York, judging from the number of labels from hotels, etc., that have been pasted upon his blanket, must be the Nellie Bly of the canine world



When it comes to preferences, J. M. Goodhue, Esq., of Boston, Mass., is an internationalist, for he brought with him on the Bremen a French bull terrier and a Belgian schipperke

journey. Too much food should not be given—in fact, it is better to feed a dog sparingly both before his trip and after he is en route. Animals in strange and noisy surroundings are excited, and require much more water than food. Some fanciers ship dogs on a journey of two or even three days and do not feed them while traveling; others nail dog biscuits—in their package, with the end open—in the crate so that he may help himself to as much as he thinks he wants. Opinions and dogs differ.

The ideal way to transport a dog and give him a good time is to take him with you in your automobile. In your automobile. Not on the running board, whether

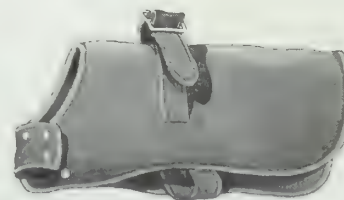
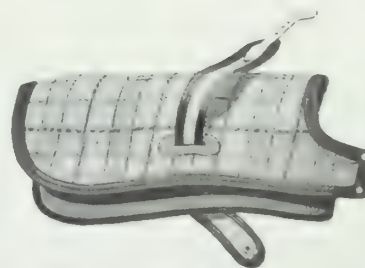
in a straight-jacket crate where he can't move anything but his eyes, nor yet uncrated. There is no more pathetic sight than that of a dog perched on the running board of a motor vehicle, seemingly and perhaps really enjoying himself, but not knowing that just ahead of him, just at that curve, over by that big rut, lies the end of his existence. And rumble seats are not safe places for dogs, either on or off leashes.

A dog in a car is not only a companion; he is a protection, and exercising him frequently along the way gives the owner a chance to stretch his own legs and his arms, and to rest his eyes from the long gray ribbon that never ends while the wheels are turning.

Feeding a dog while motoring is quite as easy as at home, but lest food that is good for him be occasionally hard to get, it is well to provide him with a supply of dog biscuits or other easily carried food for emergencies.

Hotels are pro and con, so far as entertaining dogs in the rooms of their owners is concerned—generally, con; but occasionally even a big dog gets in. Personally I have done more than twenty-five thousand miles motoring with my airedale, and only once did the hotel charge me for keeping him in my room. Many hotels refuse to allow dogs to go to one's room but provide kennels.

Dogs should not be compelled to go visiting. Like children, they behave better when at home, and no matter how well mannered a dog may be it would be an intrusion to take him with us when we go to see relatives or friends. But traveling with dogs has become so easy there is no excuse nowadays for leaving poor Fido languishing at home.



From E. C. Young Co., Graton & Knight, Saks-Fifth Ave., Abercrombie & Fitch

IN PRAISE OF LILACS

An amateur gardener becomes lyrical

by **WILLIAM D. I. ARNOLD**

NO SHRUB is more patient, more enduring, more hardy than the Lilac. It thrives in almost any soil or situation and, save for "an envious, sneaping frost" which sometimes blights its buds, will produce its enthralling flowers in riotous profusion each spring. Its very name is like a lilting spring song. It is known and loved by every one. The very house cats sharpen their claws upon its bark and bask beneath its shade, as though it were nearer to them than other trees.

Both the flower and its odor recall something half forgot, quite unattainable, infinitely to be desired; suggest some intolerable but never quite necessitated renunciation. In short, they are provocative of a not-too-poignant melancholy which to many of us has limitless appeal. With this object I recommend Lilacs to the sentimental; since growing them "I have used no other!"

Incongruous though it be, the plant is a native of wild Bulgaria, from which land it escaped into Western Europe where, since the sixteenth century, it has been a fondling of gardens and as domestic as a house cat.

The dignity of the beautiful Colonial entrance to the H. J. Nicholas residence at East Norwich, L. I., is enhanced by the tall Lilac bushes that have been planted close to the house. Lilacs and Colonial architecture seem to supplement each other



HEWITT

MARIAN COFFIN, LANDSCAPE ARCHITECT

The Lilac, whose very name is like a lilting spring song, is known and loved by everyone. On the Childs Frick estate at Roslyn, L. I., it has been used effectively with Dogwood in massed plantings along the driveways

Lemoine, the great French hybridizer, has, since 1870, contributed dozens of super-Lilacs to our gardens, and a number of them have become familiar. I have wondered whether he visualized an ideal Lilac and strove to produce it; or whether the Lilac, appreciative of his efforts in its behalf, decided to show him what it could do for him if it tried.

The hybrids, with few exceptions, are quite as hardy as the old *Syringa vulgaris*, and have added many tints to a flower which was formerly either mauve or white. The trusses on the French Lilacs are usually considerably larger, the individual flowers at least twice their size, and the hybrids will bloom at a much earlier age, not infrequently bearing flowers on plants not more than two feet in height. The panicles of bloom on some of them are changed in shape. Toussaint-Louverture, for example, a charming deep, claret purple with buds which are actually black, bears long, cylindrical trusses, held stiffly erect except at the tips, like the plumes of the Prince of Wales' crest. Its flowers are single and rapturously lovely. Lamartine, a very early single, wears its flowers rather widely separated in light



HEALY

CLARENCE FOWLER, ARCHITECT

Hardly a farmhouse or country dwelling but has its Lilacs, often planted as a hedge between itself and the road. No shrub is more enduring; it will thrive in any soil or situation, and will reward even neglect by a riot of bloom each spring



BOYER

aigrets of a shade quite near to pale pink, with buds of a much deeper hue. Ellen Willmott, probably the best double white, has flowers in irregular trusses like puffs of foam and looks like a luscious dessert.

Several of the newer Lilacs are of the most startling shades of red-purple, among them Pasteur, Congo, L'Oncle Tom, Ludwig Spaeth, and Toussaint-Louverture. Congo is an especially fine sort, but Pasteur is a very weak grower and, although its bloom is regal in splendor, it is scarcely suited to the amateur. Louverture I particularly like; it is distinct in both flower and habit of growth. The bush is pyramidal in form and when topped by the long, erect, cylindrical trusses—like purple minarets against a Turkish sunset—it is magically lovely.

In my tenser moments I am prone to decide that some certain Lilac is my final choice above all others, but it becomes increasingly clear to me each year that such preferment usually undergoes a change. It is not, I hope, that I grow vacillating; but the season, and the effect that weather may have on some especial flower, may bring new beauties to light in any blooming season. Inconstancy, I am inclined to believe, is the dominant weakness of the flower lover; but, after all, no one suffers from it and, at least in things horticultural, it is to be preferred to obstinacy.

A young friend of mine not long since, when I derided his propensity to reverse his opinions, said, "I am still young enough to change my mind." Impertinent, if you will, but it gave me pause. I have no wish to become static.

As I have said, the best white among the doubles is

undoubtedly Ellen Willmott. The second best is possibly Jeanne d'Arc, a soft, creamy white. Edith Cavell, quite new, is a splendid single; and both La Vestale and Marie Legraye are good in every way. The old single white is scarcely worth growing, but sentiment has moved me to retain a tree or two.

Lamartine and Belle de Nancy—the latter double—are both delectable mauve pinks. Lamartine grows with great vigor and is with me the first hybrid to bloom.

A light bluish-lilac is Président Grévy, with pinkish buds, and Président Poincaré, one of the largest and most beautiful, is similar in tint.

Charles Sargent is a Lilac which I have seen on no place except my own, and it is not listed in most catalogues. I like it immensely. Though described as mauve, the color is to me remindful of that flower beloved of children, Quaker Lady (*Houstonia*), which spreads bits of blue sky on damp meadows. It is double, the individual flowers large and thick petaled, and its hue an ethereal pale blue washed with faint pink tints. My bush is a strong grower with a predisposition to sucker.

As with Iris and Peonies, there has been a tendency to introduce too many named sorts of Lilacs, many varieties scarcely distinguishable from each other. I regard thirty kinds as quite enough for a representative collection, and even fewer enough for most places. But plant all you can accommodate! Single shrubs and groupings are both charming, notably groups of the same color, and of pink mingled with white, and blue with mauve.

The Rouen Lilac (*Rothomagensis*) is a fine, vigorous single, with gigantic clusters of fragrant, star-like, reddish-purple flowers. It is most satisfying in all respects, and will grow luxuriantly almost anywhere.

(Continued on page 80)



COURTESY, JUMBLON-SANGAMO CORP.

Seldom do we stop to think how many of the conveniences and comforts of modern life depend upon electricity. But it is a fact, and we are relying on it more and more. Now we have the perfect time keepers—electric clocks. Our houses should be so wired that the utmost use can be made of electricity

WIZARDRY BY WIRE

Electricity means efficiency in the home

by **C. STANLEY TAYLOR**

THOMAS EDISON will undoubtedly be known throughout all history as the Great Electrical Wizard; but this title will have its fullest significance only for the adults of the present generation who have experienced the miracles which electricity has introduced to their homes. How can the younger generation appreciate the contrast between candles or oil lamps and electric lights, or the even greater contrast between the drudgery of hand laundry work and dish washing and the mechanical perfection of modern electric washing machines and dish washers! Even this generation, which has witnessed the evolution brought about by electrical developments, has ceased to marvel at the refinements and improvements that are constantly taking place—and if the truth be told, it often looks upon the newer conveniences and comforts which electricity brings to us as merely another draft upon the home-owner's purse.

This is an unfortunate attitude because such indifference merely deprives the modern home of economies and conveniences that make for happier living. But more regrettable than indifference is unfamiliarity with recent improvements especially among those who want the utmost that electrical wizardry can offer.

No home, however remote from commercial sources of electrical supply, need

to-day be deprived of the economical luxury of electric light and power. Even the isolated country estate, the hunting or fishing lodge, or the island or mountain camp, far removed from the sight of power lines, can have its own generating plant at surprisingly low cost.

The occasional unreliability of commercial sources in remote sections can be supplemented by emergency generators that operate only when the commercial source is interrupted by thunder storms or other unavoidable causes.

These home generating plants are far different from those of a decade or two ago. They are available in all sizes, from a lightweight portable unit that can easily be transported to a backwoods hunting lodge to large stationary units that will adequately supply the largest country estate, including all of its farm buildings. These machines are driven by gasoline, kerosene, crude oil, or natural gas engines which, in themselves, have been made silent in operation and sturdy enough to require but little attention. The emergency units are particularly interesting. They are used as secondary sources where

the main power supply is subject to occasional interruption. These units can be obtained with devices that automatically start them in operation the moment the main source of supply fails. A brief flicker or momentary dimming of the

lights is the only evidence to the

owner that the standby

plant in his cellar or out-

building is operating in-

stead of the central

power. When the pub-

lic service is restored,

the standby plant

automatically stops.

The cost of these pri-

rate generating plants

is relatively low, fre-

quently being consider-

ably less expensive than

the cost of extending a

power line from the nearest

central source, and they are dependable.

Thus electricity has already become universal. This, in itself, is modern wizardry of the first order. But to the family that has never experienced the lack of electrical supply, it is of greater interest to examine the more important contributions of recent years which electrical equipment has made to domestic comfort and convenience. Of first importance are the devices that eliminate much of the drudgery of household (Continued on page 74)



WARREN TELECHRON CO.



*A printed
LINEN with
a Victorian
flavor . . .*



Subtle, exquisite colors . . . and a floral design of indescribable charm . . . contribute to the distinction of this splendid Schumacher production. In printed linen or glazed chintz, it will be a most effective choice for draperies or furniture coverings in various decorative schemes—particularly in those which reflect the best elements of the Victorian period. Sold exclusively through decorators, upholsterers and the decorative departments of department stores. Offices at 60 West 40th Street, New York. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



F. SCHUMACHER
& COMPANY

ANTIQUEUR'S ALMANACK

By LURELLE VAN ARSDALE GUILD

ENQUIRIES

Enclosed is a snapshot of a glass pitcher about eight inches high, which weighs two pounds and which shades from white at the bottom to robin's-egg blue at the top. Can you tell me what ware this is?—*Adria L. Harrison.*

Glass of this type was made in various European countries as well as in glass factories at Sandwich, New Hampshire. I would say from your history of the piece that it is of Sandwich make of a comparatively late date.

I am interested in the Willard clock makers as I own a Simon Willard hall clock. Can you tell me about the different members of the family?—*Martin Wild Macbaron.*

Benjamin Willard (1743-1803) was the first of this family to engage in the clock-making business. He started around 1764 in Grafton, Mass., later moving to Lexington and still later to Roxbury. His brother Aaron, of Roxbury (1757-1844), learned clock making from Benjamin and, while a far better business man, was not perhaps so skilled in craftsmanship. His son Aaron, Jr., (1806-1850) originated the lyre clock, while another son, Henry (1802-1887), also worked at the business. Ephraim (1755-1805), a third brother, was also a clock maker but extant examples of his timepieces are rare.

Simon (1753-1848) was the fourth brother and most famous of the family. At the age of thirteen, while apprenticed to an English clock maker, he made his first hall clock and so excelled his master as to draw comment. His son Simon, Jr., carried on his father's business with Benjamin, another son who later became a silversmith. Collateral lines of the family include brothers Alexander and Philander, third cousins of Simon and also engaged in clock making.

Please tell me about the following: (1) Bottle, greenish brown, on one side eagle and shield, on other shield with hands clasped and thirteen stars. (2) A picture, "The Tomb of Washington," by E. B. and E. B. E. Kellogg, of 87 Fulton Street, New York City, and 73 Main Street, Hartford, Conn.—*Mrs. A. H. Davis.*

From your sketch I judge the flask was made in Pittsburg. Some were of amber glass, others of green and aquamarine. Many times we find the letters H.S. in an oval, and in some cases the word "Union" over the stars. The bottle comes under the classification of a Masonic flask. The print is one of the Kellogg-Washington subjects—not rare but interesting. These prints were contemporary with some of the Curriers, but attract less interest.

Did Currier & Ives ever make any small pictures other than what are known as their small folios? And did they confine their efforts only to the pictures we know so well from auctions, etc.?—*Rachel White.*

Although it is not generally recorded in the contemporary books on print-makers, Currier, in his first years in business, made black and white covers for sheet music, and many of these covers were superior to his later gaudily colored prints. Through the next half of the century we find Currier & Ives making everything from window displays to optic pictures, souvenir cards, and raucously colored pictures.

SHOP TALK

How delightful is the combination of antiques with Paris frocks! This is not a paradox, strange as it may seem, for none other than the well-known house of Bergdorf & Goodman Company has recently installed an antique department. Not just a floor or a corner devoted to old furniture—they have with great foresight recognized that the quality of the old pieces placed throughout the establishment gives charm and vitality to the background, and serves as a foil to the creations there displayed, while providing a new range of interest for their patrons.

It is not at all surprising to find that the pieces which the firm have selected are such as will appeal to their feminine trade. Graceful lines, soft colorings, and exquisite detail are typified in the articles on display. And moreover, it is no more surprising to find in this establishment—which for years has been the link between French *couturières* and the American woman—a tendency to confine all antique pieces to those of French design.

The fragility and daintiness of a Louis Seize straw-inlaid marquetry table typifies the feeling we have described. The soft blending of yellows, tans, and browns in an exquisitely wrought Chinese pattern will appeal to all lovers of intricate and well-executed workmanship. This table, it is said, was made in China for the French market.

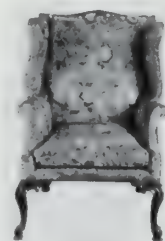
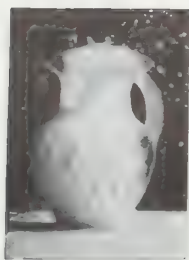
During the Napoleonic wars, straw work was used as employment to fill the tedious hours of French prisoners. After staining the straw with coffee or tobacco juice, and soaking it in hot water to render it flexible, they worked patiently and tenderly for many a long hour to make a small box, a picture frame—or even a picture—of these bits of straw.

Close by stands a Louis Seize bergère covered in original Droguet and painted the typical gray of the period. This chair is small in scale but roomy, as are all French bergères. Behind it is a Decompage screen, which makes a most decorative and delightful background. The coloring of dull blue sparkled with amusing paper figures which had been pasted upon it and glazed many times. Age has mellowed the whole piece and crackled the glaze with its own beauty.

How different in contrast appears the collection of Daniel Farr, a near neighbor, for here we feel a strong masculine note. Hunting prints, portraits of historic generals and admirals, deeply colored needlework, with flashes of burgundy velvet, bespeak masculine appeal.

A large upholstered eighteenth century English wing chair commanded immediate attention. It was not just another wing chair but one with wings so gracefully molded that the chair ceased to be a large heavy bulk and became a thing of delicacy and great comfort. The carved cabriole legs of walnut terminate in scrolled toes and a pad foot. The upholstery is of rare eighteenth century brocade, in that well-known blue background with a scattered pattern of roses in gold, rose, and green that is so typical.

A silver table of the same period made a delightful companion piece to the chair. A raised rim and the acanthus carved knee terminating in a rosette are noteworthy features.



SIDEBOARDS. The specimen illustrated is typical of the symmetrical beauty and refinement of the Eighteenth Century Sideboards in the Vernay Collection, many of which are of unusual character and interest.



A superbly executed inlaid Sheraton mahogany Sideboard having concave center containing a drawer and cupboards at each side. 1780-1790. Length, 6'1"; depth, 2'4"; height, 3'. An Oriental porcelain Bowl decorated with Chinese figures in colours on coral and gold chequered ground. A pair of Sheffield plate Candelabra with interesting branches. 1780-1790. A late 18th Century carved wood and gilt convex Mirror. Height, 3'8".

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LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

WIZARDRY BY WIRE

(Continued from page 70)

work. Into this category fall electric ranges, clothes washers, dish washers, towel driers, power-driven kitchen utensils, refrigerators, and vacuum cleaners. Little need be said of the range with its uniform-control heat—which, as a scientist recently observed, may not make a poor cook into a good one, but which enables a good cook to reproduce epicurean delights with greater assurance of satisfactory results.

Undoubtedly electric clothes-washing machines have done the most to lighten household drudgery. Even the family that patronizes the highly efficient modern commercial laundry finds constant use for these devices. Recent improvements include self-draining mechanisms; more efficient wringers, or the elimination of wringers by the use of whirling tubs that damp-dry the clothes through centrifugal action; the introduction of Monel Metal or nickel alloy steels which cannot chip or stain the clothes, or as an alternative the use of higher grade stainless porcelain enamels.

The success of the domestic clothes-washing machine is now being repeated by the domestic dish washer, which has had to fight the habits of countless generations accustomed to hand washing and drying of dishes, glassware, and silver. Science has firmly established the fact that modern dish-washing machines are

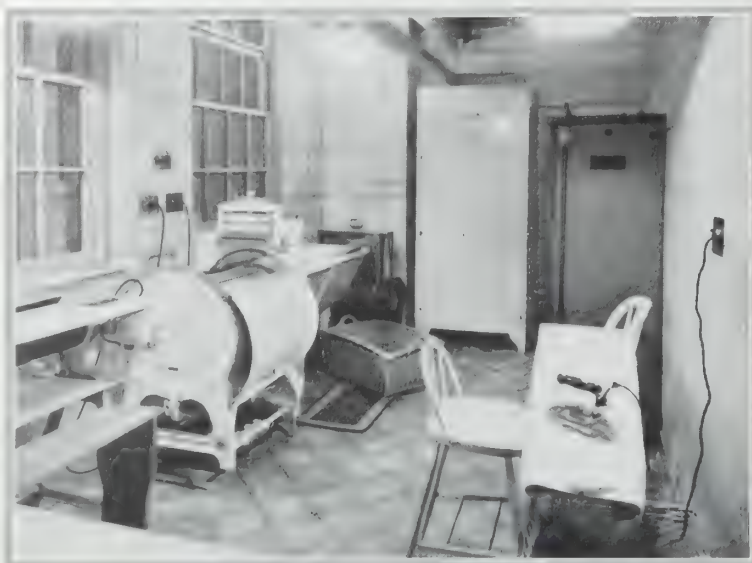
more sanitary and more effective in their cleaning action than the most meticulous house wife, and that the self-drying of hot china in the dish-washer racks is better than hand drying with towels. Only the glassware and silver need the polishing effect of final drying with a cloth. The reason is simple; no man or woman can stand the high temperature of the water used in electric dish washers. It is this high temperature, coupled with the powerful swirling action of the electrically impelled streams or currents of water followed by rinsing in perfectly clean, very hot water,

that produces results superior to those achieved by hand methods. These new machines are self-draining and self-cleansing, and they tend to protect dishes from breaking rather than to increase the hazard of breakage.

A more recent introduction of great convenience is the electrically heated metal cabinet which can be built into the wall of a kitchen for drying dish towels and other small washings that are a daily occurrence in the well-managed household.

The recent introduction of power-driven machinery into the modern kitchen has given delight to the cynical humorists who have hinted at the need for college degrees in mechanical engineering on the part of "kitchen mechanics". With electrically driven fruit extractors, silver buffers, egg beaters, mayonnaise mixers, and a host of other labor-saving devices of similar character, it would indeed be necessary to choose domestics with a talent for mechanics if these devices were not so simple and reliable in operation. Fortunately, manufacturers have recognized the futility of introducing any thing but trouble-proof equipment.

Electric refrigerators and vacuum cleaners complete the major types of mechanical equipment through which electrical wizardry eliminates household drudgery. Their familiarity precludes the need for further comment.



The laundry in Mrs. Elbert H. Gary's residence was planned by Mrs. Christine Frederick. Everything possible is run by electricity; the result is high efficiency with the minimum of fatigue



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Our Wonderful French and English Neckwear and Hosiery are a Revelation to those preferring the Exceptional. Patrons find our Fine French Lisle Hosiery far superior to ordinary Lisle. Complete Assortments ranging up to Size 12.

Boundless Varieties for your Choosing

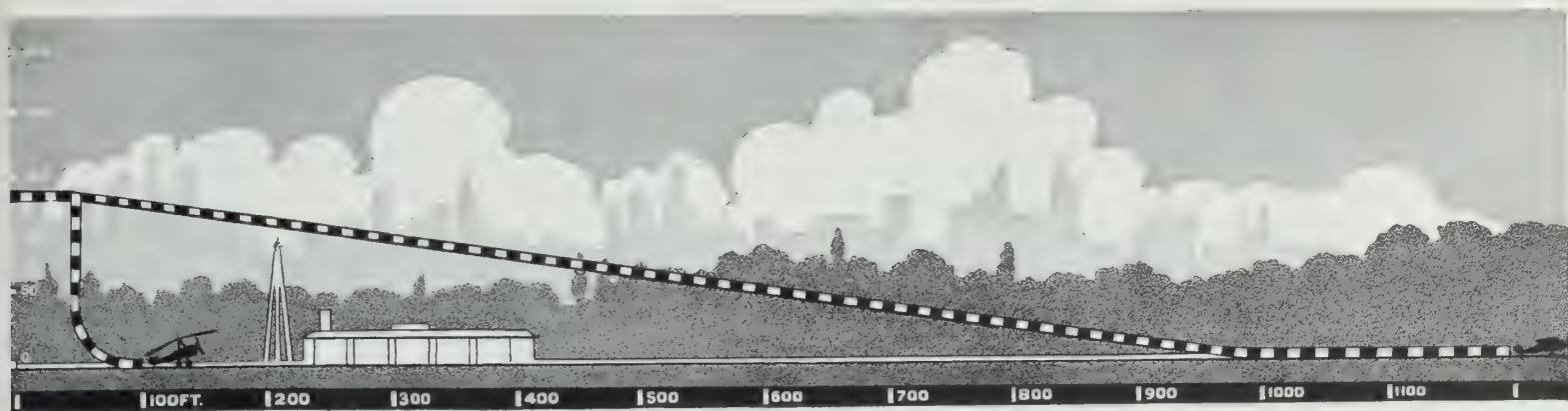
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IT KNOWS HOW TO

GET DOWN



Come down when and as you will. Glide down to touch the earth as gently as a bird. If you prefer, come down straight—for here is a type of aircraft with a way of landing all its own.

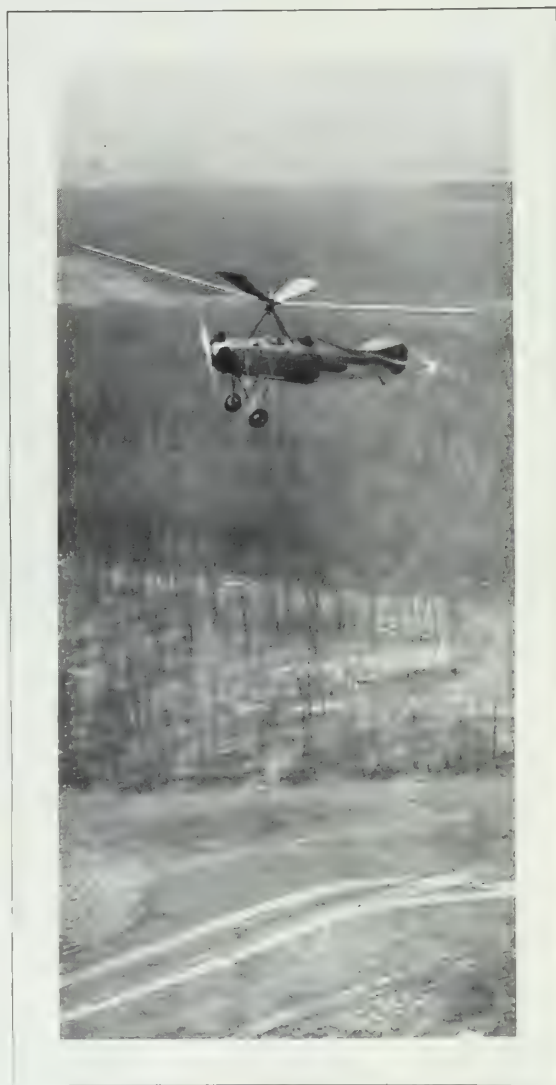
With the engine dead or idling, it will bring you down, slower than a man in a parachute, to let you land on any selected spot with no forward run required.

Ease of landing is matched by ease in flying safely, either high or low. Even if you never flew before you can learn to fly a Pitcairn Autogiro in a few hours, under personal instruction included in the purchase price of your ship.

You climb, you bank and turn, come down and land, without regard for flying speed or fine exactness in flying judgment. For here is a craft that can not fall into a tail spin, since the blades which are the lifting surface can not stall. It is sustained by four rotating blades, independent of the engine or your skill. They are rotated by natural forces and provide sustaining power as long as the craft is in the air.

Because it brings you down in comfort and security, lands and takes off in restricted areas, it is obviously the craft for the private owner-flyer. Whether on sport or business you may start a day's flight from almost any country estate. Land on any polo field, golf course, or other available area near your destination. Come back home at night, not to a distant airport, but to your starting point.

The Pitcairn Autogiro offers to amateur and professional alike, flight that may be fast or slow, high or low, and above all with security comparable with that of your own motor car. In production now are a 300 horse power, three-place model, and a 125 horse power, two-place, tandem cockpit sport model. Write for the new book, "It Lands in the Length of Its Own Shadow."



Advantages—Steep angle of climb, short radius of turn . . . Can not go into a tail spin . . . Lands vertically without any ground roll . . . Descends in a glide with short ground roll . . . Descends slower than a man in a parachute . . . Takes off at slow speeds, lands with no forward speed . . . Flies fast, slow, or hovers momentarily . . . Easy to learn to fly, its characteristics make it the aircraft for the private owner-flyer.

PITCAIRN AUTOGIRO

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Now, you have clothes pressed before you pack. Remove same at journey's end, neat, fresh and unwrinkled, whether you travel by train, steamship, plane or automobile.

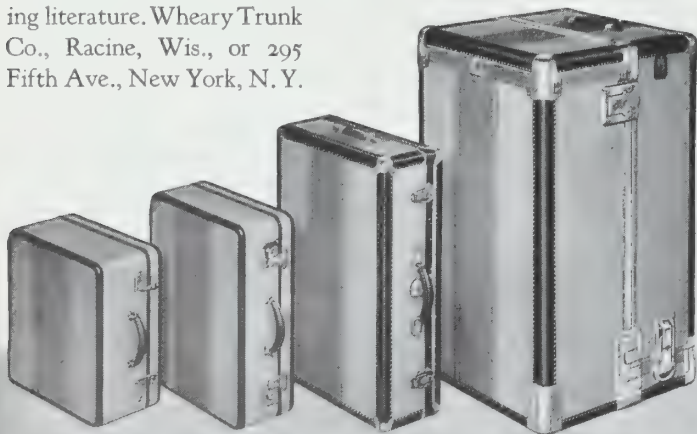
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COURTESY ALIDORFER BROS.

The "electro table," equipped with a motor, contains electrical equipment with which it beats eggs, mashes potatoes, grinds coffee, and does so many other small jobs that it seems almost human

Among the more important contributions which electricity has made to personal comfort within the home are modern electric oil burners and stokers; electric thermostats that assure uniform heating; electric heaters of all types, from the portable glow heater to the electric storage hot-water heating system; electric fans for summer comfort; electric blowers for uniform forced warm-air heating; and electric exhaust fans for ventilation.

Health, too, is now served by electricity. The sun lamp, or ultra-violet lamp, which produces indoors the healthful tan of a summer sun, is the most remarkable among modern domestic adaptations of electrical discovery. Electric vibrating machines, mechanical horses, and other electrical exercises tone up the physique of those of sedentary habits. For the invalid there are heating pads, heating lamps, and massage machines. The use of these devices requires no other preparation than the provision of convenient outlets where the device may be wanted.

But regardless of the degree to which electricity has eliminated household drudgery, increased per-

sonal comfort, and contributed to indoor health, it is the convenience of electricity that stands as its greatest asset. Real electrical convenience is a matter of intelligent planning of the wiring system. There is hardly a house to-day that is utilizing electricity to achieve the utmost of modern convenience, even though the cost of proper wiring is one of the smallest items in the building budget. How many houses are using electric clocks without extending long attachment cords to some base plug or lamp fixture that was never intended to serve this modern utility? In how many homes are lights, switches, and power outlets placed where convenience can best be served? How many homes have yet concealed the ugly wires that serve the indispensable radio, and how many have been equipped to permit a single standard radio receiver to serve secondary speakers in various other parts of the home? The extent to which we have failed to take advantage of real convenience of electricity is amazing to one who thinks for but a moment of the many appliances that make for luxurious and economical living.



With an electric clothes washer, wringer, and mangle, the week's laundry work becomes a matter of but a few hours. Note the electrically equipped sink in the kitchen beyond

Something worth Remembering



WHAT YOU SEE YOU GET, WITH FILMO

with a *genuine Bell & Howell FILMO *personal movie camera*

as low as

\$92

Filmo Cameras range from \$92 to \$493.50; Filmo Projectors from \$198 to \$295. Outfit shown is \$361, with Sesamee-locked case.

It's how they looked and the things they did that bring back endearing memories of the children after they've grown up. And it's Filmo movies that recall their childhood as nothing else can do it. For in clean-cut, brilliant Filmo movies you have the closest thing to life itself.

Start your movie record of the children now. And learn, too, the tremendous enjoyment there is in movies of the whole family — at home, on vacation, on week-end outings, or at your favorite sport. There is a movie waiting around every corner.

Investigate Filmo. Ask any owner. You will discover that it's the world's preferred movie camera, used and owned by discriminating persons of every nationality. This is because Filmo takes superbly beautiful movies, and with extraordinary ease—characteristics which spring from the superfine materials and workmanship in Filmo's careful manufacture. Why not see your dealer today? Or, write to us for booklet No. 20 on personal movie making. Filmo Cameras use Eastman Safety Film (16 mm.) in the yellow box, obtainable everywhere. Filmo Cameras and Projectors may be equipped (under license) for use of Kodacolor film for

movies in full color.

Bell & Howell Co., 1806 Larchmont Ave., Chicago, New York, Hollywood, London (B & H Co., Ltd.) Est. 1907.

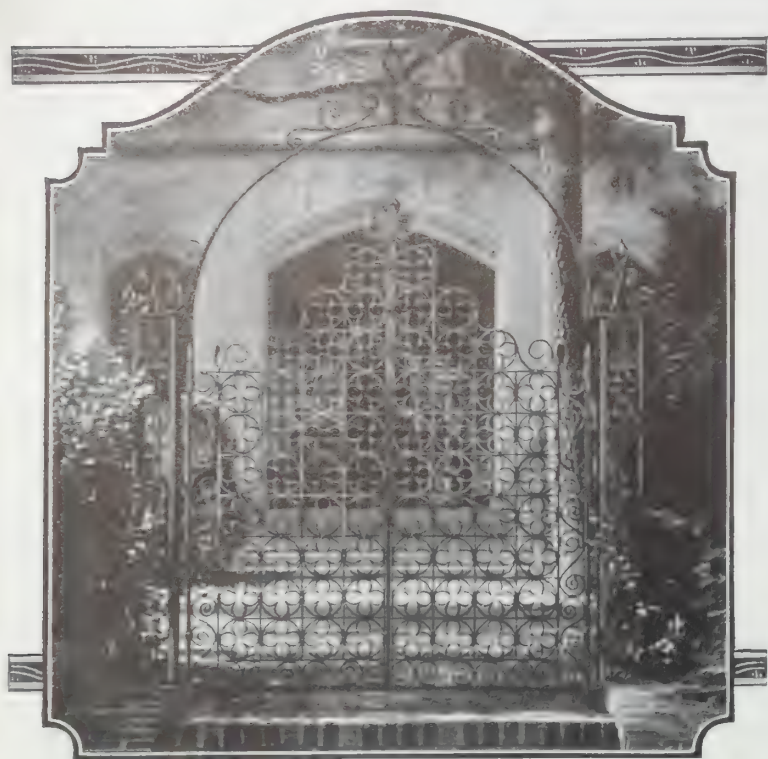
★Filmo personal movie cameras and projectors are made by Bell & Howell, world's foremost manufacturers of professional movie cameras and equipment.

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Gentlemen: Please send me booklet No. 20 — the fascinating story of Filmo Personal Movies.

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DECORATIVE metal work by FISKE expresses all the pride of old-world craftsmanship. Authentic designs in decorative grilles, entrance gates and stair rails are reproduced with an exactness which immediately characterizes them as FISKE installations.

FISKE specializes in every type of metal fencing for the country estate, including chain link fencing, wrought iron railing and tennis court and kennel enclosures. FISKE experience covers over 73 years.

FISKE carries a complete line of metal furniture for garden and terrace. Modern Deauville designs made popular by the seaside resorts of Europe . . . Victorian cast-iron chairs and settees . . . also a large assortment of weather-vanes, sundials, and all metal accessories for the country estate.

We shall be glad to mail descriptive material on any of our specialized lines on request. Kindly mention the products you are particularly interested in.

J.W. Fiske IRON WORKS
80 Park Place—New York
ESTABLISHED 1858

THE BELMONT STAKES

(Continued from page 55)

the Keene Stable to win The Belmont, beating The Duke of Ormonde easily. He led the winning sires in 1918.

Tanya, winner of 1905, was "one of the best fillies William C. Whitney ever bred." She was by Meddler out of a dam by Hanover, and came by her speed by inheritance. In the following year the burly Burgomaster, son of Hamburg-Hurley Burley, "whose legs were hardly able to sustain his 1,300 pounds," took the measure of The Quail in the Belmont, under the Whitney colors. In 1918, another Whitney horse, Johren, by Spearmint out of a Meddler dam, proved a sensation in his three-year-old form, defeating the odds-on favorite, War Cloud, in the Belmont by more than a length.

J. K. L. Ross's Sir Barton won from Sweep On in 1919, the year in which this son of Star Shoot also won both the Preakness and Derby—a record equaled only by Gallant Fox. Zev won the Derby and Belmont, but was out of the money in the Preakness; Pillory won the Preakness and Belmont but did not run in the Derby; Man O' War won all of his races at three, including the Preakness and Belmont, but did not run in the Derby.

The decade from S. D. Riddle's Man O' War to William Woodward's Gallant Fox produced some splendid horses. H. F. Sinclair's Grey Lag, Zev, and Mad Play were a sterling trio, the first named being a capable performer at all times. Samuel D. Riddle's American Flag and Crusader, J. E. Wid-

ener's Chance Shot, A. H. Cosden's Vito, and E. R. Bradley's Blue Larkspur each contributed his bit to the fame of the Belmont, also; but none of them attained the eminence of the sons of Fair Play and imp. Sir Galahad III. In their days upon the turf they were the highest expression of the breeder's art. And there was a wide difference in their racing temperaments. Man O' War loved to go, but Gallant Fox was only at his best under the spur of competition.

The 1931 classic, on Saturday, June 13th, has thrilling possibilities. A strong field will compete for a record purse. Among the 464 horses originally entered nearly two and a half years ago, a number of top-notchers will, barring accident, compete. These include George D. Widener's Jamestown, C. V. Whitney's Equipoise, the late Gifford A. Cochran's Epithet, Mrs. Payne Whitney's Twenty Grand, William Woodward's Ormesby, Walter J. Salmon's Ladder, and J. E. Widener's Novelist.

The race will have a gross value of more than \$75,000, of which \$7,500 goes to the second horse, \$2,000 to the third, and \$1,000 to the fourth; the nominators of the first three horses will receive \$2,000, \$1,000, and \$500 respectively, whether they are owners of the horses when they race or not. No matter who wins, it will be a great race and worthy of the traditions and associations of its time-honored and historic past.

IN PRAISE OF LILACS

(Continued from page 61)

A late Lilac is the old Persian (*Syringa persica*) and it comes in both lilac and white. The white is faintly tinted and both are deliciously fragrant. The growth is spindling and the blooms weight down the flexible branches.

In planting Lilacs I suggest the avoidance of crowding. Six feet between the plants is not too much. I spray with lime-sulphur late each fall and am not, therefore, troubled by scale. Borers are sometimes troublesome and should be watched for, but in my own case these wholly pernicious grubs are too busy with the locust trees to give the Lilacs much attention.

And, most happily, ingratitude is not among the Lilac's vices. Its culture is the simplest: a good soil, some cultivation, not too much crowding, and plenty of lime, and it is ingratiatingly responsive.

In addition to the varieties I have already mentioned, the following will also be found most attractive: Leon Gambetta and Charles Joly, double rose; Cavour and de Miribel, single violet; Gilbert, Victor Lemoine, and René Jarry-Desloges, double bluish mauve; Mirabeau and Mme. Francisque Morel, single red

violet; and Mme. Lemoine, another dependable double white.

Until lately it was conceded by authorities that plants grown on their own roots are far superior to those grafted on Privet. But change of opinion is making itself manifest, and many now admit that, with proper care as to deep planting, the grafted stock soon establishes itself on roots of its own. As it may be grown in less time, it is now largely planted.

Washington carefully tended his Lilacs at Mount Vernon; the proud and agonized Marie Antoinette walked sadly among them at Petit Trianon. Stern, tired New England housewives have paused for a moment in the daily drudgery to look, with softened faces, at their flaunting, odorous plumes. The flowers, white or "lilac," watch over little graves in lonely country churchyards, and often their myriad eyes look out at passers-by from where once stood a house; countless lovers have lingered in the shimmering patterns made by moonlight through their heart-shaped leaves; and wistful old eyes have dimmed at the memories of past happiness which they evoke.

In them is the fragrance and the promise of all springs.



For those
who enjoy
luxurious
travel

YOU WANT, naturally enough, a motor car that is distinctively and favorably different from other cars—a car that you know is eminently fine, and one that is manifestly fine in the eyes of everyone else.

The Chrysler Eight De Luxe, now available in five luxurious body styles, is precisely that kind of motor car.

Before now you may have looked at moderately priced motor cars you thought were admirably smart, but—*look at this one, please.*

Before now you have ridden in moderately priced cars which seemed to be very rich and very comfortable, but we ask you—*ride in this one.*

Before now you have driven moderately priced cars you may have considered to be highly capable in performance, but again we ask you—*drive this one.*

Maybe this seems over-enthusiastic. Maybe we appear to be leading you to expect too much, even of a Chrysler. On the contrary. Chrysler Eight De Luxe fully justifies our enthusiasm. It will not disappoint your high expectations.

Chrysler's fine quality has gone into it. Chrysler's engineering genius has been lavished in designing it. We know the many, many tests we have given it. We know what the car will do. We know how it compares with other cars.

That's why we so confidently ask you to expect splendid things of the Chrysler Eight De Luxe.

This de luxe edition of the Chrysler Eight is patterned after the magnificent Chrysler Imperial Eight. It has that smart double windshield with chrome-plated frames; that lengthy sweep of line; that extremely graceful effect resulting from a low center of gravity; that visible staunchness that denotes a car of fine quality—that *aristocratic* look.

It has unusually *small wheels* and unusually *large tires*, maintaining normal road clearance, but greatly enhancing the car's smartness as well as adding much to de luxe riding comfort. Five wire wheels are standard—or four wood wheels and spare rim, if you prefer the wood.



Inwardly, the Chrysler Eight De Luxe is sumptuously spaced, upholstered, trimmed and fixtured. Bedford cord upholstery of extremely rich weave and quality. Floor carpetings of high-pile luxuriousness. Soft seat backs and cushions with the deep, embracing comfort yielded by Marshall-type springs—the very finest. There are interior sun visors. Interior panels, instrument board and window mouldings are of dark walnut finish.

These are but a few of the luxurious features of the car. Bodies are large and unusually roomy, built for restfulness. And as to performance, we repeat—*just drive one.*

It is a car of de luxe *power*, de luxe *speed*, de luxe *pick-up* and de luxe *smoothness*, as well as a car of de luxe style and appointments.

Its big, quiet engine is insulated from the frame by live rubber; has a perfectly balanced crankshaft, fully counter-weighted—and generates with ease a good 95 horsepower.

Eighty miles an hour—if you want to travel at eighty miles an hour—and if you don't want to drive that fast, the power that makes this speed possible enables you to "float" along at moderate speeds without consciousness of engine effort.

A vital factor of this large car's de luxe performance is the Chrysler Multi-Range 4-speed transmission with Dual High gears. Two high gears

instead of one. A high gear for city driving and another for the open road. Both gears are of a patented internal-mesh design, which means that you can shift from either high to the other in an instant, at any speed, without clashing.

Drive this Chrysler and "Learn the Difference." Learn new things about pick-up. Learn new things about speed. Learn the difference in ease of handling—due to pivotal steering and internal self-equalizing hydraulic brakes.

These de luxe models of the Chrysler Eight comprise a De Luxe Sedan, a De Luxe Coupe, a De Luxe Convertible Coupe, a De Luxe Phaeton and a De Luxe Roadster—each a model you can place alongside of any other car of similar price and realize at once that Chrysler value, like Chrysler performance and Chrysler style, is on the plus side in Chrysler's favor.

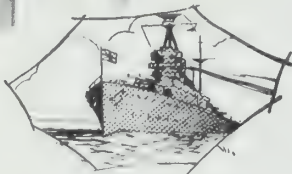
DE LUXE COUPE	\$1525
DE LUXE ROADSTER	1545
DE LUXE SEDAN	1565
DE LUXE CONVERTIBLE COUPE	1585
DE LUXE PHAETON	1970

ALL PRICES F. O. B. FACTORY



Above: "POWERFUL" Six Set. Copyright design. Table and six chairs.

"THUNDERER" and "COLLINGWOOD" sets (table and four chairs) are also available.



Add... a new charm to your Garden

Whether your garden is large or small, its charm will be enhanced by Battleship Teakwood Garden Furniture. The dignified beauty of this historic furniture is revealed at its best against the soft background of a garden.

The teakwood used for this furniture is taken from famous old Battleships. Only the very best teakwood can find its way into the building of a warship, and it is doubly seasoned during the course of the ship's life.

Skilfully built by expert craftsmen, in a variety of graceful and immensely strong designs, these seats defy the ravages of time and weather. The seats that we built many years ago are still in use, unimpaired, to-day in English Homes, and their durability has gained them great fame in the eyes of many of the leading landscape architects in the United States.

BATTLESHIP TEAKWOOD GARDEN FURNITURE

Write us to-day for catalogue showing our range of Battleship Teakwood seats, chairs, tables, entrance gates, etc., with prices for delivery into the United States.

We can despatch them right to your home without any trouble on your part.

THE HUGHES BOLCKOW SHIPBREAKING CO., Ltd.,
BATTLESHIP WHARF, BLYTH, NORTHUMBERLAND, ENGLAND.



HEART PICKET

... an HABITANT Fence of quaint charm

EVERY lover of the true "Down East" Colonial will be captivated by this authentic replica of an old Cape Cod fence... The flat, waney-edged pickets are rough sawed from the heart of northern white cedar timber and erected on sturdy cedar posts. Natural wood or whitewashed finish.

The HABITANT HEART Picket comes in ready-to-erect sections, requiring only that post holes be dug... a saving you will recognize and appreciate.

Write for complete catalog of HABITANT Fences.

HABITANT SHOPS

712 Jefferson St. INCORPORATED Bay City, Michigan
Sales and Service Offices in 62 Principal Cities



THE new light car type Cantrell Suburban Body retains all the patented features of previous models, but is much more distinctive in appearance. The floor of the compartment back of the driver's seat is covered with linoleum and is without obstructions of any kind.

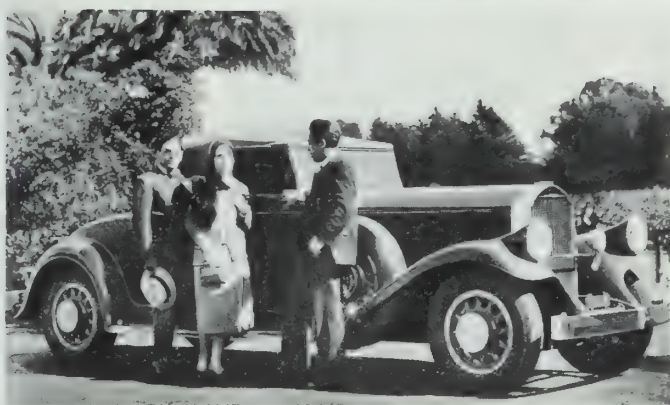
The Cantrell Body can be supplied anywhere for the Dodge Six and the Chevrolet Chassis, and, within driving distance of the factory, can also be supplied for the Buick, the Cadillac, the Chrysler, the Franklin, the Graham-Paige Chassis, and other Chassis.

We shall be pleased to send you upon request our folder "C" giving details and specifications

J. T. CANTRELL & COMPANY
Makers of Suburban Bodies
HUNTINGTON, N.Y.



Mr. and Mrs. Martin Johnson, the famous hunters-photographers-lecturers, use on safari Willys-Knight cars especially constructed to withstand the effect of bad roads and excessive heat



Richard Bonelli, celebrated baritone, submits his new Pierce-Arrow free-wheeling convertible coupé for approval to Tito Schipa (left) and Margherita Salvi. All three singers are members of the Chicago Civic Opera Company

THE MOTOR WORLD

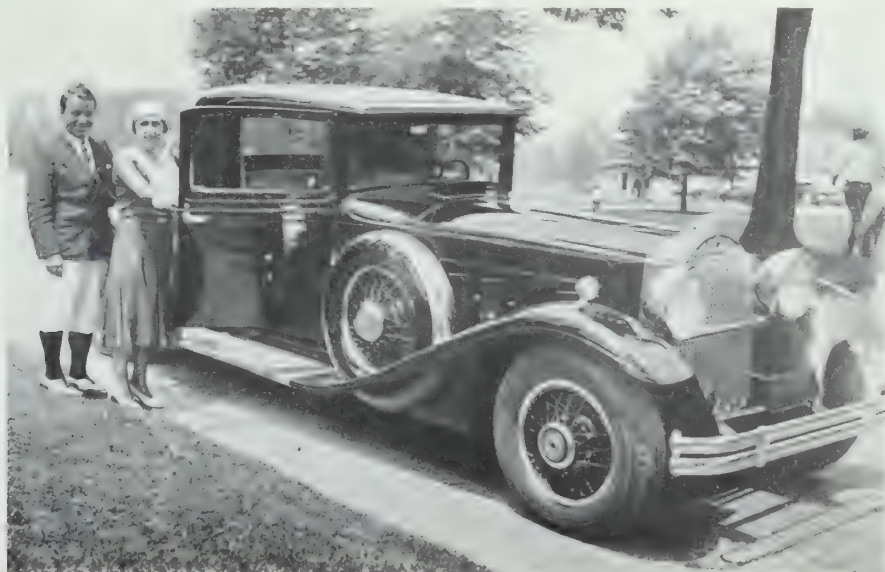
A "land yacht" de luxe

by **ERIC HATCH**

I HAVE decided that my friend who was building the land yacht on the Ford chassis was, after all, just a piker. There is floating about the highways a land yacht that makes the other one look like a dinghy. It was built originally by an official of the Pullman Company who never got around to using it, and it was subsequently bought by a lady.

This "yacht" is mounted on a double-ender bus chassis powered with two seventy-five

horsepower motors that kick it along at sixty miles an hour. It carries a crew of three who sleep, if they can, in the driver's compartment, the galley, and the pantry. It has a double stateroom and a single stateroom, a glass-enclosed observation platform, a radio. It carries three hundred gallons of water and a frigidaire, electric heaters, hot water, and electric fans. There are duplicate speedometers, oil gauges, and so forth in the observation compartment.



But the pithy part, the real nubbins of the thing, is that it has a Ford convertible coupé for a tender! There is a platform astern with a swivel post on it. The Ford is run right up on it, hooked on, and there you are!

I ran across another odd form of towing the other day. I was on a trip, and in a certain city I saw automobile after automobile pulling a motorcycle along behind. Two little extra wheels on the motor cycle balanced it, and the front wheel was attached to the car by a rod that would make it steer with the car. I asked what it was all about, and received the somewhat flippant answer that it was just that the automobiles in this particular city carried their young about, as did the kangaroo!

Unsatisfied with this sort of badinage, I followed the thing to its logical source and learned that garagemen, delivering cars to owners and chauffeurs, on their way home use the motor cycle. Tenders, that's what they were—and not such a bad idea at that.

To return to the land yacht for a second, I forgot to tell those whom it may concern that it costs fifty thousand dollars to build, and that all berths, etc., are genuine Pullman.

A leaf that the American manufacturers are beginning to tear from the books of our brothers over the sea is going to help. Several of the newer cars are installing compartments in the dashboard for carrying cigarettes, flasks, empty bottles, or what have you. For the owner-driver these are just about the most convenient thing in the world. Our cars used to have such little cupboards years ago, and then they disappeared. Some of our cars used to have this free wheeling, too—and the Victoria tops, as I said, are coming back. Mayhap the era of the bicycle is just around the corner!

Another device that may or may not

Gene Sarazen, the well-known golfer, and his wife satisfied their desire for a Packard by indulging in one of the latest models, an 8-45 coupé

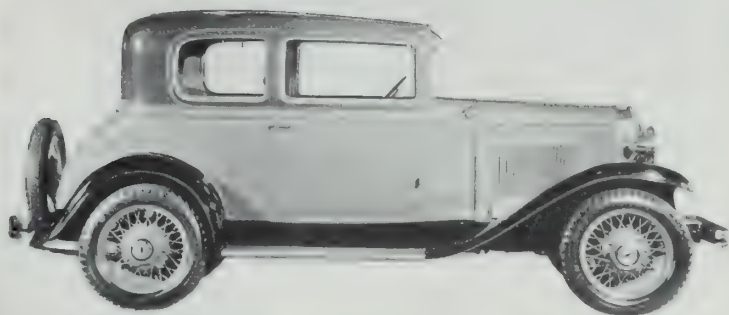


MASTHEAD DIVER

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Reproduced from a woodcut by Rockwell Kent

From the collection of the American Car and Foundry Company, makers of fine motor yachts.



A 5-passenger coupé was added this year to the list of Chevrolet sixes—a smart car of good proportions. Wire wheels are standard equipment and interior appointments are of the best

add to the comfort of the owner-driver is a cigarette box that hooks onto the dash. With this—if it works and you succeed in getting the cigarette out at all—the cigarette comes out fully weaned and already lighted! I haven't seen these things; I have heard about them and know who sells them. The person who told me about them is honest and a friend of long standing; but perhaps, in spite of that, the story is a myth. If anyone writes me, we can both find out whether it is or not.

No myth, however, are the new "gypsy" tops for Fords and other cars. These tops, instead of going up straight from in back of your head and being heavy with supports and what not, rise in an arc, somewhat after the manner of the standard tops on Rolls roadsters. They are very easy to put up and take off, and quite cheap to install—which is nice for the man who has had a telephone book or something dropped through the roof of his car. There must be some other advantage to them, because it seems to me there are more cars than there are telephone books, and that would limit the market too much for profitable production of the tops.

A friend of mine recently came in from the West. He told me something about sandstorms.

It seems that, while driving across the deserts, sandstorms will come up quite suddenly at times. Sometimes the wind blows so hard that there are stretches of road which it is a physical impossibility to cross. On one occasion he got caught in the middle of a sandstorm and had to keep going. Presently he found he could no longer see through the windshield, because the sand had imbedded itself in the glass to such an extent that it would be of no further use for anything except as a bathroom window—it was entirely frosted.

He opened the windshield, tied a wet handkerchief around his mouth, and pushed forward. At the end of an hour he came out of the storm, got out and looked at the car. It had been an almost new car with a nice black paint job when he had started. Now, on the side exposed to the wind, there not only

wasn't an atom of paint, but the metal of the body had been polished to a high, bright finish by the sand!

The other side of the car was still black. Obviously there was only one thing for him to do, but he didn't do it. I suppose he didn't want to get his mouth full of sand again by driving back through it with the other side of the car exposed.

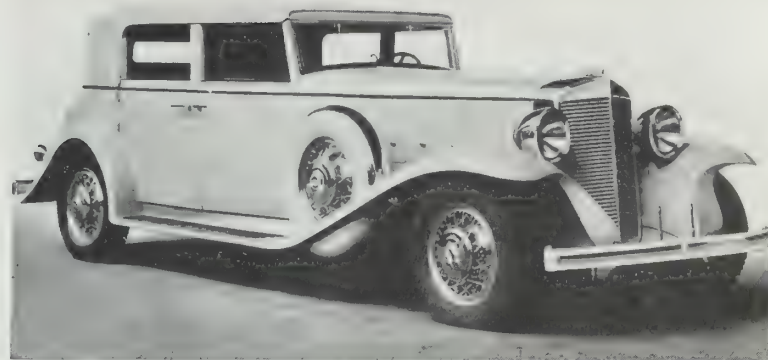
This same man told me about an odd sight he had happened upon. It seems that Buster Keaton, who is a very little guy, has an Austin roadster, which is a very little car. He goes about in it constantly, and on the seat beside him invariably rides a St. Bernard dog—which is not a very little dog to ride in such a little car with such a very little man.

Not long ago a car—which doubtless for good reasons is known as the Hudson Greater Eight—made what is known as an economy run. It went a hundred and twenty-eight and four-tenths miles and used up only six gallons, one pint, and twelve ounces of gas. The mileage figures to twenty and six-tenths per gallon.

This is interesting. I have owned all sorts of cars and I have never, never gotten anything like that mileage out of them, with the exception of an old Model T Ford. With this car I once took a gallon can, filled it with gas, hooked it up to the carburetor, and cut off the regular tank. Then I ran the thing until it stopped, and found I had covered between twenty-nine and thirty miles! The new Fords, I find, go between fourteen and eighteen miles to the gallon.

In ordinary driving we go, say, thirty or forty or more miles an hour. We slow up and speed up and shift gears. The economic cruising speed of most cars is between twenty-five and thirty miles an hour. If you run them at just about that speed, having an eye to selecting a level country, the results of the test are amazing—but they don't necessarily mean much so far as general conditions of driving are concerned.

I was much amused the other day to read about one Captain Frank Hawks, the holder of the airplane records between almost any two cities you can name. Captain Hawks was driving a Franklin and then writing a nice letter to the Franklin Company about it. That's all right; Franklins are nice cars. But what amused me was that Hawks, who is hardly ever on the ground for more than five minutes



The last word in Marmons is this 5-passenger convertible "16" sedan—a car that is striking because of its lack of any unnecessary exterior ornamentation to mar its perfect line and balance

at a time, says the great need of the country is express highways. That from a man who flies over fenceless meadows on the greatest express highway of them all.

He did say, however, that it was safer to fly at three hundred miles an hour than it was to drive at eighty. He says it's safer because of the strict traffic regulation of the airways. I can think of a lot of other reasons why it's safer!

Cadillac has recently turned out a mighty smart phaeton job, utilizing a brand new idea. The tonneau, beginning with the panel after the door, is of aluminum, and the rest of the car is painted in the ordinary manner. Aluminum looks awfully nice on cars. Heretofore it's always been the front end, though, that has had this treatment, and the result of that has been that the aluminum has reflected the sun into the driver's eyes. Now only the bystanders suffer from any glare.

In keeping with this design, the trunk rack is chromium—altogether it is a smart car.

And now an item which brings a tear of regret to the eye of the open-air fiend. Of all the pleasure cars manufactured in 1930, ninety-one per cent were closed cars! For a person like me who has always gone about in open cars and who now owns a car that hasn't even got a top, but just a pretty fake arrangement with a slip cover over it, this is indeed a sad condition of affairs. But what can be done about it, when even boats are being made without any deck space that isn't enclosed? Nothing, nothing at all.



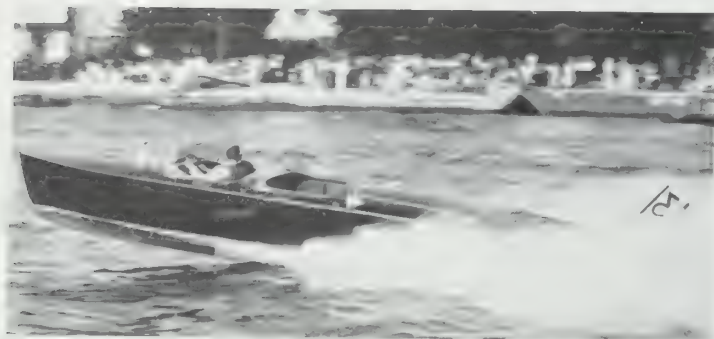
Do you know that the refinement of lines of Q. C. F. yachts yield 25% to 40% increase over usual speeds with equal horsepower.

AMERICAN CAR AND FOUNDRY COMPANY
217 WEST 57TH STREET • • NEW YORK CITY

BOATS

HITHER AND YON

The commuting season is well under way, and men go down to their work in ships. Below is the sport model of the Robinson 45-foot Commuter, with a fully equipped cabin for four, fore and aft cockpits, and speed up to 38 miles per hour



Speed and smartness are even in the bid for popularity. Above is A. L. Howell, of Miami Beach, in his Hacker Craft Musketeer II, with which he has won many fast and exciting races

Idalia (below) is an excellent example of the 45-foot stock cruiser built by the Dawn Boat Corporation. She is owned by C. W. Middleton, of Greenwich, Conn. Sterling power gives her an 18-mile-



PHOTOGRAPHS BY ROY NEED AND LEVICK



The first launching of 1931 at Bath, Maine, was that of Helene, the 146-foot Diesel yacht built for C. E. Sorensen, of Detroit—all-steel, with two Cooper-Bessemer engines and designed by Gielow

Edsel Ford's fishing cruiser Marlin, fifty-one feet over all (left), provides special features for trolling or casting, as well as ample comforts for extended off-shore trips. Designed by Eldredge-McInnis and built by F. D. Lawley



NO TIMBERS TO SHIVER

THE Sea Eagle

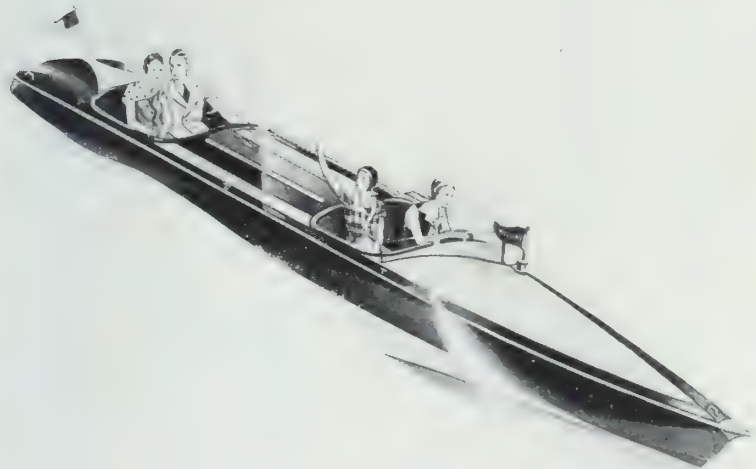
A buoyant, lively and responsive inboard, the Sea Eagle has a metal hull, puncture proof, unsinkable and of lifeboat air chamber construction.

Sea Eagle grace of line, swanky style and brilliance of hue are due to the peculiar adaptability of metal to boat building. Metal also permits the modern volume production methods which enable the Sea Eagle to sell, complete and ready to run, at its remarkably low price.

A rare combination of qualities are presented in the Sea Eagle. To all who yearn for the water and long for a quality inboard, it offers realization at far below luxury price. To ultra-moderns it offers the conveniences they are used to. Mechanical service, should it ever be required, is as close as the nearest garage... any automotive repairman can service the Sea Eagle motor.

Incidentally, the 40 horsepower Lycoming Motor, which is quiet as a drowsy kitten, is mounted on a deadening base... there are no hull shivers.

GREATER NEW YORK DEALERS:
The Mayfair Marine Corp., 9 E. 57th St., New York, N. Y.
James W. Mayers, Inc., 255 Jericho Turnp., Mineola, L. I., N. Y.



Special Sea Eagle, with corrosion resisting, indestructible Monel Metal hull for salt water, available @ \$1145.00 f. o. b. Salem, Ohio.

600-CL

Some attractive dealer territory remains open. Earliest inquiries will receive first consideration.

SEA EAGLE FEATURES—Galvanized 19-gauge Armco Ingot Iron Hull...Lifeboat Construction with Air Chambers...Lycoming 40 hp. Motor...30 Miles Per Hour...Quiet in Operation...15½ feet long...Seats five; three forward, two aft...Automobile Type Starting and Steering...Unsinkable...Puncture-Proof...Safe...Seaworthy...Dry.

MULLINS OUTBOARDS: Other boats completing Mullins line include an outboard for Class A motors @ \$84.00, and an outboard for Class B, C and D motors @ \$165.00.

Mullins Manufacturing Corporation,
Boat Division...450 Mill Street...Salem, Ohio

Please send me complete details of your
30 mile per hour inboard, the Sea Eagle.

Name

Address

795
F O B
SALEM, OHIO

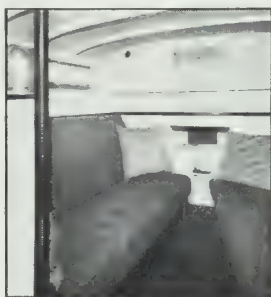
Your Summer Home



Cruise at 15-16 miles per hour in solid comfort

Safe... Roomy... Comfortable Choose your own location

...change it as fancy moves you



Light, well-ventilated cabin—spring upholstered transom seats form comfortable berths.

The Elco Fleet

MARINETTE 24	\$2,450
MARINETTE 27	3,475
VEEDETTE 30...14-15 M.P.H.	4,250
VEEDETTE 30S...17-18 M.P.H.	4,950
VEEDETTE 31	5,750
CRUISETTE	7,750
THIRTY-EIGHT	11,800
FORTY-TWO	17,500
FIFTY	26,500

(Afloat, Bayonne, N. J.)

(Elco operates a liberal financing plan for those wishing to purchase cruisers out of income.)

You're cordially invited...

to visit Port Elco to inspect this beautiful yacht yourself—best of all, to arrange for a trial afloat. For literature, address Dept. C-6, Port Elco, 247 Park Avenue, New York. Plant and marine basin at Bayonne, N. J. (Fill in coupon below.)

"Every inch a SHIP"—that's what yachtsmen call the Elco Cruisette, now in its sixteenth year of development.

But there's a lot more you're looking for, if you want a real summer home afloat.

Comfort and privacy... that's where the two-cabin Cruisette scores. Plenty of room for six footers... head-room, leg-room, elbow-room. Cabins that are not mere shelters... but living rooms.

Convenience only years of cruising experience provide. New Elco "deck cabin" changes from open deck to sheltered "veranda" or to completely enclosed cabin.

Four full-size spring berths in the forward cabin, two in the deck cabin. Completely equipped galley and lavatory, with conveniences you'll revel in. Forward cockpit, of course, and a roomy one aft for fishing, swimming, or for enjoying the sunshine.

AS AN INVESTMENT you'll find the Elco Cruisette has no superior—at any price—in the boating field. Cruisettes offer low upkeep costs—year after year trouble-free service... amazingly high resale values. But they give you more... a full measure of enjoyment for the entire family, rest, relaxation, change of scene... health!

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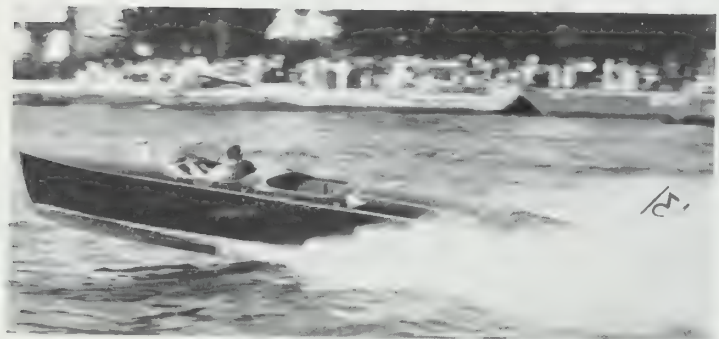
Address

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Elco
CRUISERS

BOATS HITHER AND YON

The commuting season is well under way, and men go down to their work in ships. Below is the sport model of the Robinson 45-foot Commuter, with a fully equipped cabin for four, fore and aft cockpits, and speed up to 38 miles per hour



Speed and smartness are even in the bid for popularity. Above is A. L. Howell, of Miami Beach, in his Hacker Craft Musketeer II, with which he has won many fast and exciting races

Idalia (below) is an excellent example of the 45-foot stock cruiser built by the Dawn Boat Corporation. She is owned by C. W. Middleton, of Greenwich, Conn. Sterling power gives her an 18-mile-an-hour speed



PHOTOGRAPHS BY ROSENFELD AND LEVICK



The first launching of 1931 at Bath, Maine, was that of Helene, the 146-foot Diesel yacht built for C. E. Sorensen, of Detroit—all-steel, with two Cooper-Bessemer engines and designed by Gielow

Edsel Ford's fishing cruiser Marlin, fifty-one feet over all (left), provides special features for trolling or casting, as well as ample comforts for extended off-shore trips. Designed by Eldredge-McInnis and built by F. D. Lawley





NO TIMBERS TO SHIVER

THE Sea Eagle

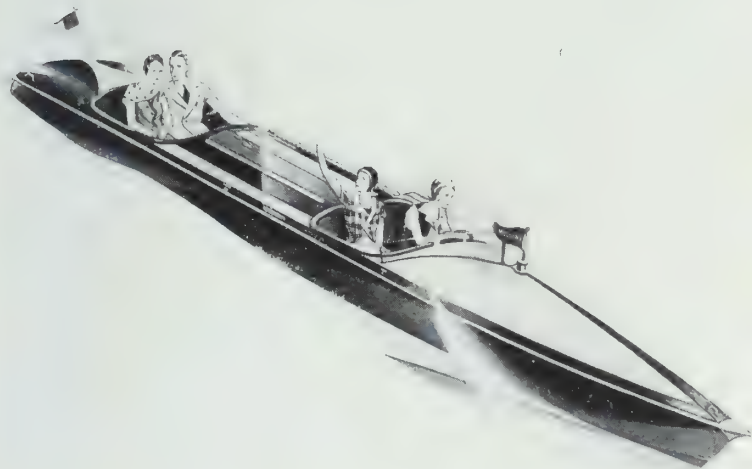
A buoyant, lively and responsive inboard, the Sea Eagle has a metal hull, puncture proof, unsinkable and of lifeboat air chamber construction.

Sea Eagle grace of line, swanky style and brilliance of hue are due to the peculiar adaptability of metal to boat building. Metal also permits the modern volume production methods which enable the Sea Eagle to sell, complete and ready to run, at its remarkably low price.

A rare combination of qualities are presented in the Sea Eagle. To all who yearn for the water and long for a quality inboard, it offers realization at far below luxury price. To ultra-moderns it offers the conveniences they are used to. Mechanical service, should it ever be required, is as close as the nearest garage... any automotive repairman can service the Sea Eagle motor.

Incidentally, the 40 horsepower Lycoming Motor, which is quiet as a drowsy kitten, is mounted on a deadening base... there are no hull shivers.

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Special Sea Eagle, with corrosion resisting, indestructible Monel Metal hull for Salt Water, available @ \$1145.00 f. o. b. Salem, Ohio.

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SEA EAGLE FEATURES—Galvanized 19-gauge Armco Ingot Iron Hull...Lifeboat Construction with Air Chambers...Lycoming 40 hp. Motor...30 Miles Per Hour...Quiet in Operation...15½ feet long...Seats five; three forward, two aft...Automobile Type Starting and Steering...Unsinkable...Puncture-Proof...Safe...Seaworthy...Dry.
MULLINS OUTBOARDS: Other boats completing Mullins line include an outboard for Class A motors @ \$84.00, and an outboard for Class B, C and D motors @ \$165.00.

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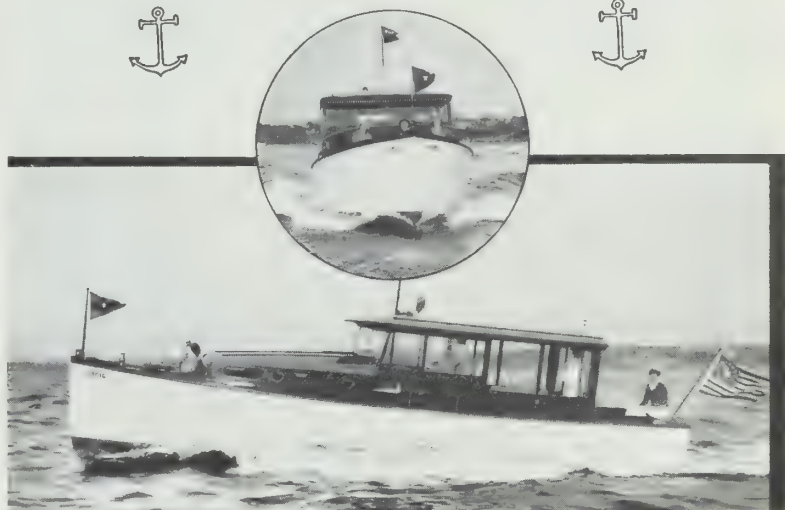
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30 mile per hour inboard, the Sea Eagle.

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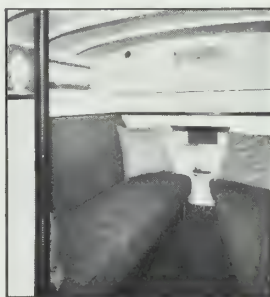
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Cruise at 15-16 miles per hour in solid comfort

Safe... Roomy... Comfortable Choose your own location

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Light, well-ventilated cabin—spring upholstered transom seats form comfortable berths.

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MARINETTE 27	3,475
VEEDETTE 30, 14-15 M.P.H.	4,250
VEEDETTE 30S, 17-18 M.P.H.	4,950
VEEDETTE 31	5,750
CRUISETTE	7,750
THIRTY-EIGHT	11,850
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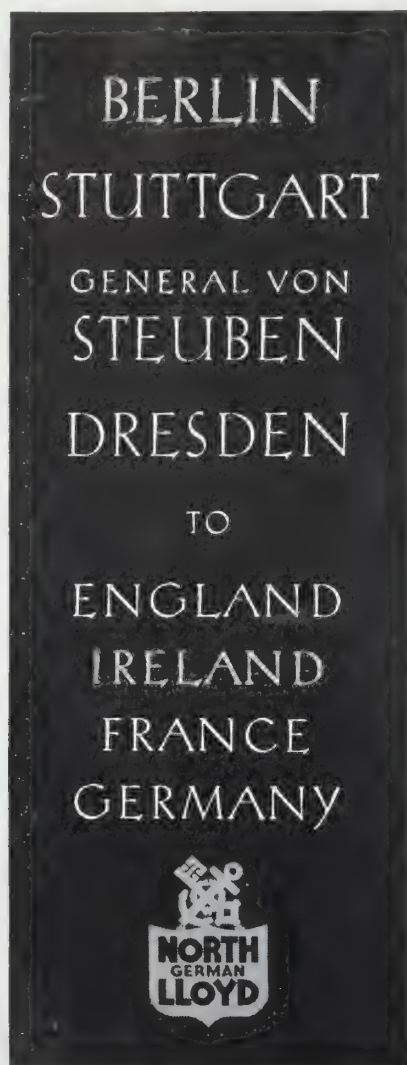
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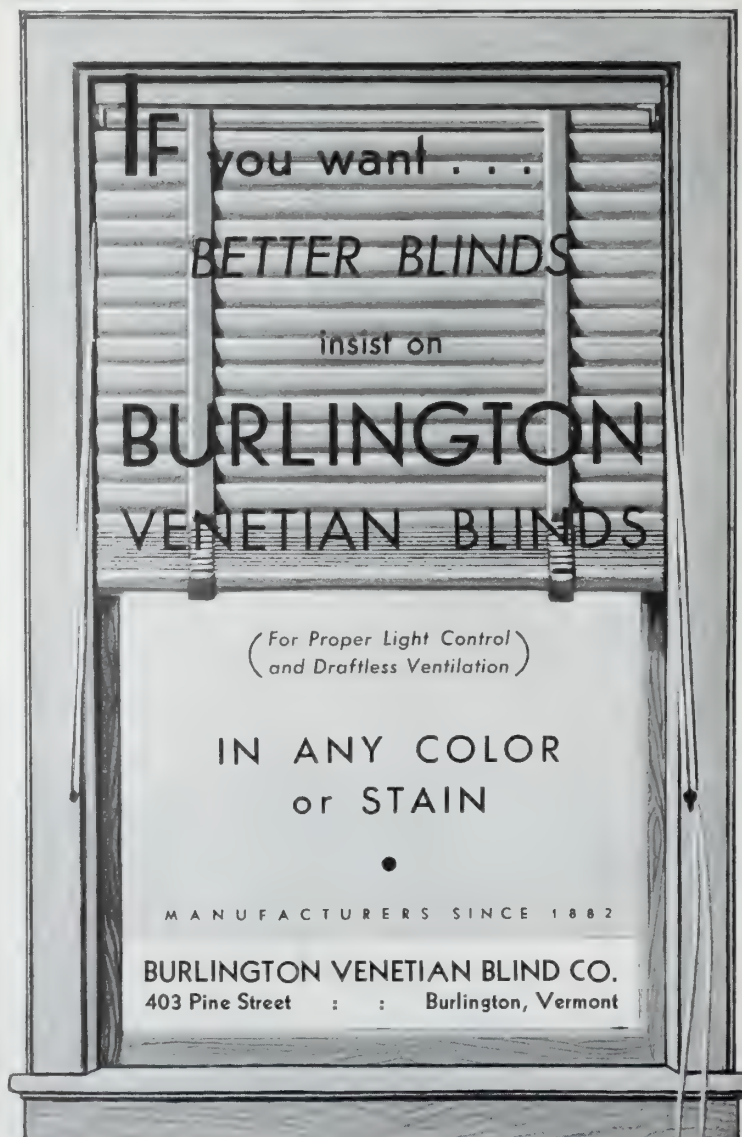
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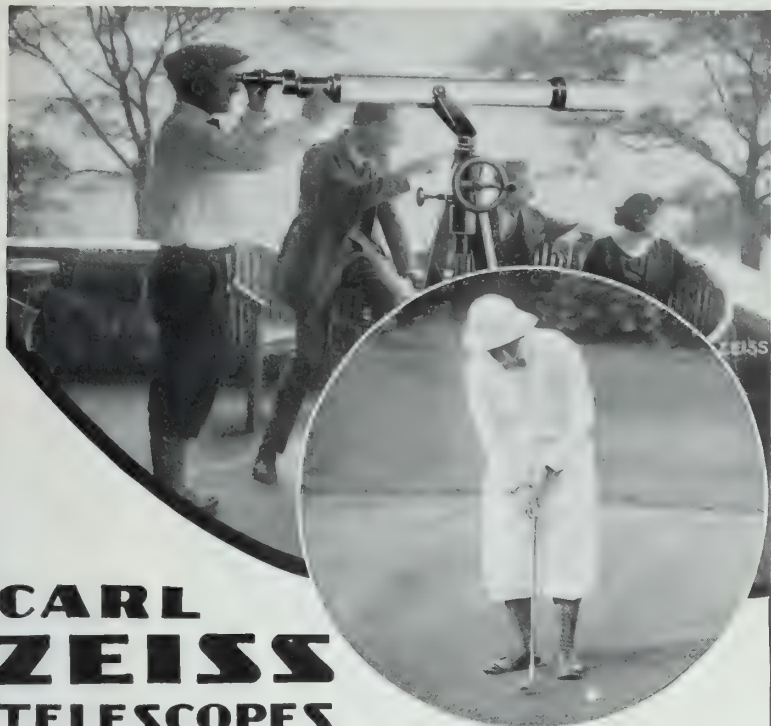
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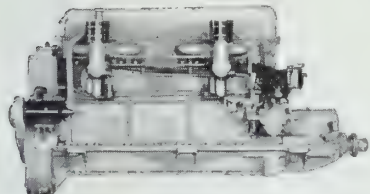
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power development of the Sea-Wolf 225 horsepower "six"? It is a motor that has won the highest place in marine engine annals by its universal acceptance and adaptability.

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Matthews 38 and 46-foot cruisers standardize exclusively on Kermath six-cylinder marine engines

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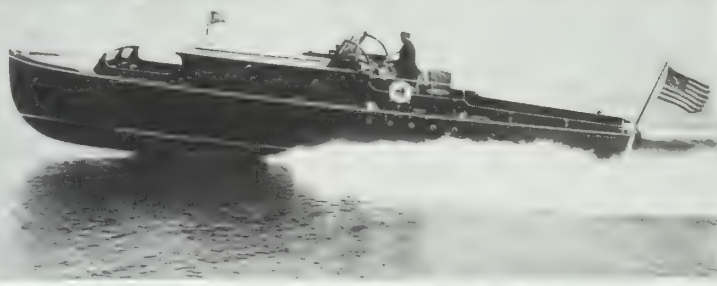
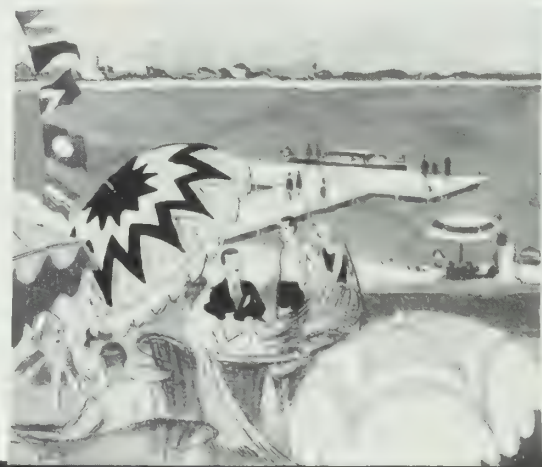
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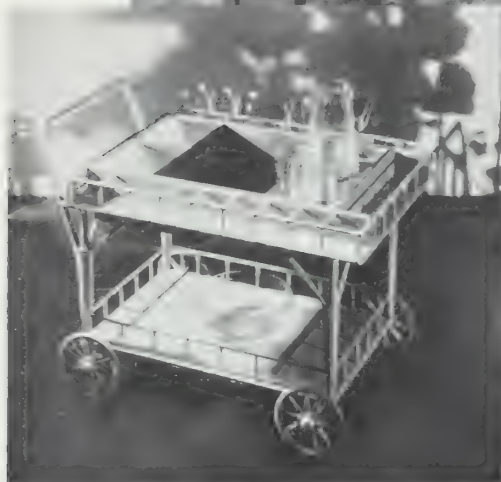


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BENTON HARBOR MICHIGAN



This happens to be the terrace of Mrs. Jay Gould's town residence, but it might just as well be that of a country house, so cleverly has Ruth Collins, the decorator, given it a garden atmosphere. The graceful, wrought-iron vines are particularly attractive as a support for a screen of living ivy over the walls



This smartly ambulant purveyor of luncheon for twenty people may be ordered in any color, provided it does not clash with the gleaming copper of the two ice containers. Also designed by Ruth Collins

THE LIVABLE GARDEN

How to make it comfortable

by **LEE MCCANN**

THE garden is an expression of man's truce and friendship with Nature the while unceasing warfare is waged between them for supremacy. Nature nourishes but to devour, and yet it is to her we turn for comfort against the very fate with which she overwhelms us. When the conflict is fiercest, as in our machine-driven age, we need her most when most nearly victorious against her.

Gardens we have always had, primly boxed or picturesquely tangled, and we have had verandahs, too, for shade and leisure; but the enchanting combination of the two is so new that it is still developing, and each year sees new ideas in comforts and decorative arrangements. We have city gardens high in the air as well as country gardens. A more scientific knowledge of horticulture has instructed the skyscraper resident in the ways of penthouse gardens where many delightful shrubs and flowers now carry the fragrance, color, and illusion of earth-growing gardens. The country garden, on the other hand, has learned that something besides beauty and fragrance might be its mission, and that it is possible for it to minister in a more practical way and to be more intimately companionable to its owner.

Comfortable chairs in which to rest awhile in the open air and absorb the violet rays came

first. Tables at which one could enjoy a game of bridge and serve refreshing drinks were a quickly recognized necessity.

Our sense of pleasure in spaces adequately and decoratively laid off for our needs expressed itself in terraces of brick, which the architect planned as part of, yet separate from, the garden-at-large on estates and which offered opportunities for making livable spots that give to the limited area of a city terrace garden an intimate charm.

Ruth Collins, who has contributed so much

in ideas for furnishing the garden, said to me that most of the best innovations had come originally from the owners, and the decorators had but developed their suggestions. It was this, she thought, which gave a fundamental value to modern accessories for gardens. They are the expression of a need which had been brought to the designers' attention. When people began to live more in the open air, they missed at first all the little indoor comforts. Now most of these have been brought outdoors.

(Continued on page 95)



A fascinating sensation of looking at flowers growing under water is had when one sees them through the translucent glass top of a wrought-iron dining table designed by Ruth Collins



For a formal Italian garden, the William H. Jackson Company suggests this superbly executed bench of Carrara marble, a copy of a famous classic

latest development in garden dining. The discovery of the savor of food served in an air is a fillip for the most appetite at once registered in and for dining tables large for guests as well as family. The even-foot, glass-topped dining with wrought-iron frame is answer to this that many have. Wind and weather are less to harm it. The decoration of flowers and ivy are placed on the iron for this purpose, so that at all times one looks down on a mass of lovely color seen through the transparent glass top. A pleasant variant of the long standardized manner of using table coverings. Whether answer to the demand for fresco dining is the tiled table, is quite decorative. This is only in a square design. One

is adequate for serving four people, but many have found it convenient to own two so that they can be placed together to make one long table for entertaining. Where one's space is limited this is more practical than a table which is larger than the everyday seating requirements. There are a number of tile designs for selection, but perhaps the most effective is a new one representing bright colored fruits. This goes especially well with iron or painted reed furniture.

The earth colors are very popular in garden accessories, and relate the furniture effectively with natural surroundings. There is a new earth red which is primitive and yet soft in tone that is being used for iron furniture successfully. One of the long glass-topped tables just described has its iron frame painted in this shade with a thin inner line of turquoise blue—the colors of earth and sky.



One of an interesting pair of eighteenth century stone garden fountains, from the collection of Cecil Partridge—restful and pleasing to the eye—these could be used in any garden

The William H. Jackson Company have used for the tiled fountain below primitive reds and yellows, giving the feeling of Old Spain in a quiet, shady setting



A Gift to be Treasured by her Children's Children

Gifts for brides who are little more than acquaintances are not difficult to choose—but to select a gift for the bride who is near and dear to you is, as you know, another matter.

No wedding gift pays higher sentimental tribute to the recipient, or honors her taste and discrimination more pointedly, than a monogrammed service of fine China or Crystal. Spode's Modern Lowestoft, for example, one of the many charming patterns exclusive with Plummer—artistically decorated with the bride's crest, coat-of-arms or monogram—is a distinguished monument to her house and name—a beautiful, and highly personal gift which will be admired, envied and cherished always. Whether you wish a simple gift or an important one—an intimate gift or a formal one—your shopping problem may here be solved with ease, satisfaction and pleasure.

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(Continued from page 92)

The latest development in garden living is *al fresco* dining. The discovery that the savor of food served in the open air is a fillip for the most jaded appetite at once registered in a demand for dining tables large enough for guests as well as family. The seven-foot, glass-topped dining table with wrought-iron frame is an answer to this that many have adopted. Wind and weather are powerless to harm it. The decorations of flowers and ivy are placed underneath and held by an arrangement of the iron for this purpose, so that at all times one looks down on a mass of lovely color seen through the transparent glass top. It is a pleasant variant of the long standardized manner of using table decorations.

Another answer to the demand for *al fresco* dining is the tiled table, which is quite decorative. This comes only in a square design. One

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The earth colors are very popular in garden accessories, and relate the furniture effectively with natural surroundings. There is a new earth red which is primitive and yet soft in tone that is being used for iron furniture successfully. One of the long glass-topped tables just described has its iron frame painted in this shade with a thin inner line of turquoise blue—the colors of earth and sky.

One of an interesting pair of eighteenth century stone garden groups, from the collection of Cecil Partridge—restful and pleasing to the eye—that could be used in any garden



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Modern Lowestoft in full dinner service. Exclusive with Plummer! Monogram, crest or coat-of-arms extra. A Belgian reproduction of an old English shape in crystal and ruby, blue or green. Complete service. Monograms extra.



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Even the surface texture of Salubra is different from other wall coverings. It gives a rich artistic appearance which cannot be duplicated in any other way. Salubra is really "paint-by-the-roll"—

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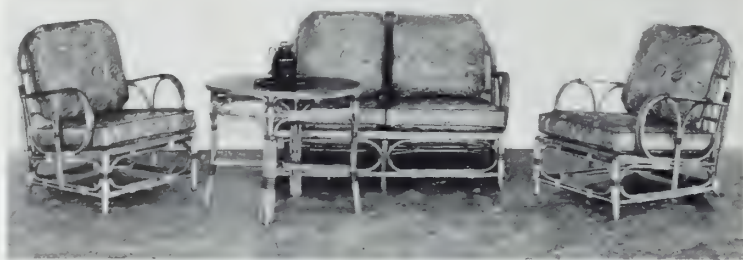
A replica of the famous Medici vases in Carrara marble. From the William H. Jackson Company

Sometimes the long table is insufficient for the number of guests, or again it is pleasant to dispense with its set formality, or still again it is pleasant to roam at will and feel that the commissary travels after you to cool glade or swimming pool or wherever fancy leads. And it was man the rover, undoubtedly some brilliant executive, who had the idea that a luncheon on wheels was a necessity for the garden. A luncheon cart, smart, gay, and roomy, to follow hard upon the heels of twenty hungry people, was designed in response to this request, and is a miracle of efficient serving.

So much is now known about the virtues and extent of waterproof materials that it is no longer necessary to expatiate on this subject. These follow the fashion in hues and patterns, and there is no arrangement of colors with which they are not in harmony. On a roof or in an enclosed verandah, there will always be furniture covered in hand-blocked chintzes, which were never smarter than this summer. But by and large, it's a comfortable feeling to say, "Oh, let it rain!" knowing the cushions will be as fresh as flowers after a shower. As for the reed furniture which they cover, what strikes one as this season's principal contribution is the detail of design—so

difficult to capture in such a résumé as this—and in the studied adjustments of back and seat and also of proportions, with the perfect comfort of the occupant in mind. It is delightful and decorative to have little iron chairs for bridge and a casual rest; but for real relaxation there is nothing like overstuffed cushions in a reed armchair that has a footrest to match, or a chaise longue, or one of those chairs that seem to combine the best features of both and have little wheels on which they can easily be moved about.

The classic tradition of marble for gardens still holds its ancient lure in this age of color. The cool, low-keyed whiteness of Carrara, the lovely designs which grace some of the most beautiful gardens ever seen, are still treasured for spacious country gardens and those where formality rules. Benches, little fountains, and vases cool against glowing masses of bright flowers and luxuriant green, will always be the garden choice of those who love the periods from which these types came down to us. They go well with garden vistas, shady lawns, and tall trees, as do the stone groups from old English gardens, which are charming to contemplate from the vantage of tea on the terrace, looking out to green reaches.



It is important to choose furniture that is comfortable as well as good looking and serviceable. This new suite of rattan with French cane trimming and waterproof cushions has all three qualities. Designed by The Reed Shop



Another of the new garden suites made by The Reed Shop, which add so much to the comfort and pleasure that one takes in summer outdoor living

YOUR NAME In Grateful Remembrance

"But of all possible ways in which money can be spent," said our greatest American philosopher, "the noblest is for the relief of pain." Perhaps you now serve on a hospital board; surely you give money, through a Community Chest or directly,

to deserving hospitals in your city. Perhaps it will fall to you who are reading this page, to endow a hospital and be held forever in grateful remembrance. The contemplation of this thought is not the least of the satisfactions of philanthropy.

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*REINFORCED: In the Stedman Process minute cotton filaments, uniting with the rubber under high pressure and heat, are responsible for its unusual resistance to wear and distention, its lasting resilience and smooth impervious surface — characterized by color veinings of great fineness and beauty.

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A telephone on your writing desk simplifies the matter of entertaining immeasurably. You can invite your friends . . . direct your servants . . . and arrange all the little details incident to planning a party . . . without moving from your chair.



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FRESH FLOWERS FROM THE GARDEN . . . YOUR MOTOR FROM THE GARAGE . . . EASILY, QUICKLY, BY TELEPHONE!



A telephone in the greenhouse brings flowers when you want them . . . keeps you in touch with work about the grounds.

IN HOMES that seem to run themselves—where smooth direction is sensed but seldom seen—*there* you are likely to find telephones in convenient places. In bedroom, nursery, library, kitchen, basement, garage—wherever time and energy can be saved by quick communication. With equal ease, you talk from room to room, to friends across the street, across the state, or even across the ocean—over the same instruments.

Many homes employ the dial telephone intercommunicating system, perfected by Bell engineers, which serves up to fifteen telephones. No operator is necessary. Calls can be answered at any telephone and transferred to any other. There

is complete privacy on all calls, inside or outside. The instrument most often used is a specially designed hand-set telephone, compact and smart in appearance.

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The telephone company will be glad to help you in planning the telephone arrangements best adapted to the needs of your home or apartment. Just call the Business Office.





No mental hazards Today!

Call or write the local Anchor Fence representative today. He will gladly help you select the proper type of fence, survey your ground, supervise the erection and attend to every detail.

ANCHOR Fences are not only "property protectors," but are "worry arresters" as well. With Anchor Fence protection you can leave your home with an "easy mind," knowing that your children and home will be safe during your absence.

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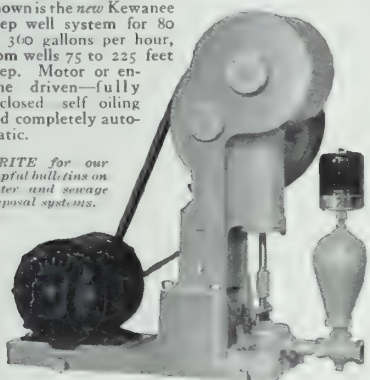
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Use electricity for this hard and tedious job. Anyone can trim hedges perfectly the first time! Electrimmer, the new electric hedge trimmer, does the work of old-fashioned hand shears in one-third the time. Electrimmer weighs only 6 lbs. — hold it in one hand. Operates from any light socket at negligible cost and cuts the toughest Spring growth as easy as the leaf tips.

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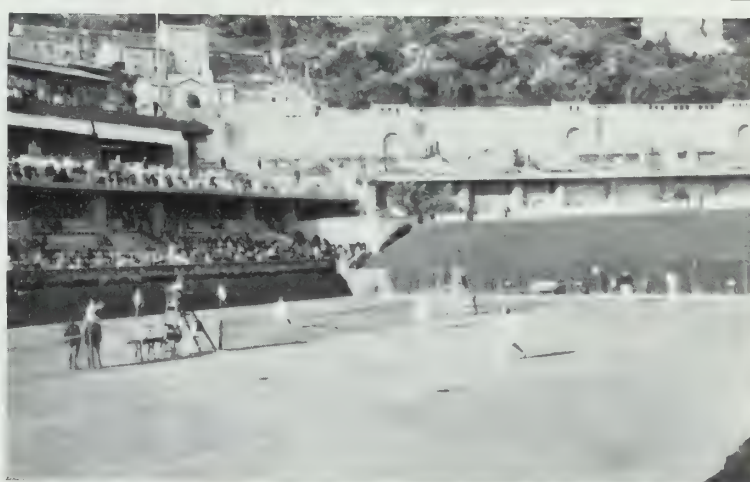
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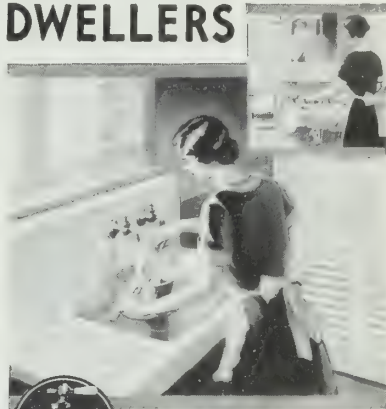
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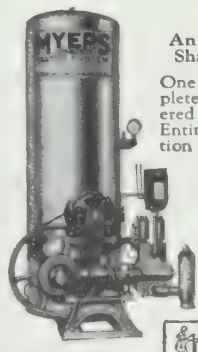


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Make your plans now for a trip while abroad, to Iceland, Norway, North Cape, Spitzbergen, Scandinavian Capitals, Russia, in the luxurious comfort of S. S. Resolute or S. S. OCEANA from Hamburg—6 cruises of from 11 to 24 days, between June 20th and August 25th. Write for descriptive booklet, rates, itineraries.

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you arrive, all the planning of a month in "the most interesting 50-mile square" in America is done for you by a Los Cerros All-Expense Vacation.



Your time

is always your own, but fine cars and fine horses, with expert chauffeurs and guides, will take you at your convenience and without extra cost to the most interesting Indian pueblos, the quaintest Spanish villages, the greatest natural wonders of the Santa Fe Region.

The accommodation is delightful. This old Spanish hacienda has been thoroughly modernized without loss of charm, and its canyon location at the edge of old Santa Fe is inspiring.

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For many years the privilege of serving visitors from America has been enjoyed, resulting in experience which makes the Service admirably suited to the needs and requirements of visiting American Business men and to Americans on vacation.

Aptly described by a satisfied hirer as "Capable, efficient service from well trained drivers, handling excellent cars."

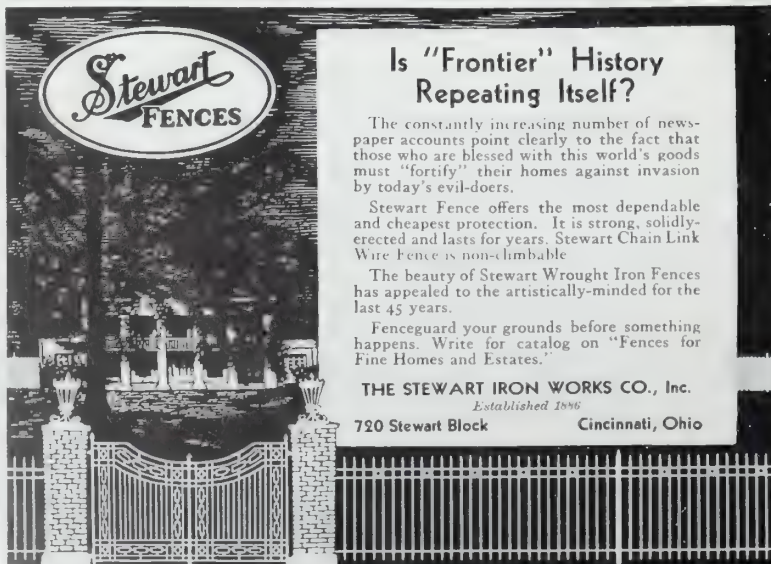


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Stewart Fence offers the most dependable and cheapest protection. It is strong, solidly-erected and lasts for years. Stewart Chain Link Wire Fence is non-climbable.

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The over-night or week-end guest at the William Penn finds himself right in the midst of everything . . . theatres, banks, shops, offices—just a step to anywhere.

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ADVANCED REFRIGERATION

To the Father



of a young woman about to go
in for housekeeping

Doubtless your daughter will receive a bountiful abundance of asparagus tongs, book ends and backgammon sets . . . and doubtless, too, there will be quite a nice check tucked away in an envelope marked "From Father". . .

But, if you will ask your wife, she will tell you that a thoroughly modern electric refrigerator is about the best "surprise present" that can be bestowed upon a brand new home-maker . . . it's such a perpetual sort of gift. . .

Now, of course, the Bride (especially this particular Bride!) desires the Best . . . and there are *many* excellent electric refrigerators to choose from . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

And we believe that every Frigidaire Dealer has enough facts and figures and thermometers and hygrometers to *prove* it to the satisfaction of any open-minded man.

Why not take an hour off, one of these days, stop in at our showroom, and see for yourself?



Incased in pure white porcelain
Frigidaire offers
a new standard of Advanced Refrigeration

This new Frigidaire stands for all that is modern in refrigeration. It provides a service so complete, so far beyond the ordinary, that once you investigate you will never be satisfied with less.

You will be delighted with the outstanding beauty of the pure white cabinet in Porcelain-on-steel . . . with the desserts you can freeze so quickly by turning the "Cold Control" . . . with the ice cubes that tumble so easily from the Quickube Ice Tray . . . with the crisp, fresh vegetables you take from the Hydrator.

And your enthusiasm will continue to grow

as you use Frigidaire. For time and use will bring out the advantages of the seamless, acid-resisting interior . . . the service-shelf top . . . the elevated food shelves . . . the quiet, concealed, surplus-powered unit that uses current only a few hours a day.

Best of all, the very improvements and refinements that make Frigidaire the *advanced* refrigerator make possible many savings in the home. Frigidaire is the truly economical refrigerator to own and to use. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

F R I G I D A I R E

THE NEW ALL WHITE PORCELAIN-ON-STEEL FRIGIDAIRE ARE SOLD
WITH A THREE-YEAR COMPLETE GUARANTEE



Where the St. Lawrence beckons to the Sea



MANOIR RICHELIEU AT MURRAY BAY, PROVINCE OF QUEBEC

HOWEVER you travel the ninety miles from Quebec to Murray Bay—by our luxurious steamers, by the railroad hugging the north shore of the St. Lawrence, or overland by motor, dipping and rising over the immense backs of the Laurentian Capes as on some inspired coaster ride—you will be amazed at the gorgeous scenery and thrilled with the scent of pine and balsam blending with the salty tang of the sea.

The MANOIR RICHELIEU welcomes you with gracious hospitality and you note with pleasure how naturally this very large and dignified hotel fits into its picturesque background. In the old-world atmosphere of French-Canada it represents the seigniorial manor house, and might be the estate granted to some deserving gallant by Cardinal Richelieu himself.

Every sport is at its best at Murray Bay. There is golf on one of the finest eighteen-hole courses on the continent—and one of the most beautiful. Sure-footed saddle horses know woodland trails and mountain byways. A large outdoor salt water swimming pool is the noon-day meeting place for the fashionable summer colony. Splendid *en-tout-cas* tennis courts are made for championship play. The evenings are whiled away with dancing in a charming little seventeenth century chateau—the dances interspersed with strolls on the cool terraces overlooking the vast St. Lawrence.

We would like to send you an illustrated booklet describing the beauty and a little of the history of this northern paradise in French-Canada. A pamphlet entitled "*Freedom from Hay-Fever at Murray Bay*" may also interest you or a friend. Both will be mailed gladly on request.

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STEAMERS FROM LAKE SUPERIOR TO THE SAGUENAY

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Agents in the Leading Cities of Canada and the United States or your own Tourist Agent



The remains of two small churches, St. Haus and St. Pers, where once was the "place of sacrifice," are now but grass-grown ruins

A VISIT TO VENERABLE VISBY

Sweden's famous resort on the Baltic

by **ELIZABETH SHAW**

VISBY, a mass of crumbling ruins, centuries old, and within their very shadows the quaintest, smallest cottages where old women sit, placidly knitting; Visby, a riot of roses—crimson, shell pink, golden topaz and ivory white, and beneath the ground the skeletons of thousands of Gotlanders who died in defense of their city; Visby, in its peaceful beauty the most entrancing town I have ever visited and yet, on a hill, still stand three gallows posts, and the name itself means "village by the place of sacrifice," reminding one of heathen rites practiced there ages ago. Such is the capital of Gotland.

A night's sail southeast from Stockholm lies Gotland, a Swedish possession, an island of low, limestone cliffs, remarkably fertile and, most of the year, luxuriant with roses. As early as the sixth century before Christ there were inhabitants here, but it was not

until after the eleventh century A.D. that Visby reached her full glory and became the largest and richest city on the Baltic. At that time every ship from every port poured gold and jewels into her treasure vaults and, being consequently puffed up with pride, she built about herself a crenellated wall with gate towers and saddle towers for defense. Then, in the fourteenth century, came fire, famine, and plague, and at last surrender to the Danes. However, three hundred years later Sweden regained the island, bringing peace and security back to her.

When Visby became a world power in the twelfth century, she surrounded herself by a crenellated wall ten thousand feet in length that encircled the entire city. Its crumbling remains and thirty-seven of the towers still stand

I first glimpsed the town from the ship, and even from that distance it lured me magically and I felt that I wanted to be alone there.

At the end of a crooked street or narrow alley, there would suddenly appear a vista of blue sea, framed in roses; then again one would be completely hedged in by such cottages as surely belong only in a fairy tale; or there would be but crumbling ruins.

On one street near the burgomaster's house I turned to the left along a shaded walk; I was on the outside of the great wall, but through the openings I could see the restless waters of the Baltic. Away to my right stretched the rambling old town like a patchwork spread. Further on I came to the Powder Tower, which was used as a watch tower long, long ago; and then the Maiden's Tower where, in the fourteenth century, the burgher's daughter was imprisoned for treachery. And this is the tale of it: (Continued on page 112)



BURTON MILLER FROM TOWNSHIP, G. L. H. W. Y.

The joy of a **CANADIAN Vacation**
starts when you board a Canadian National Train



IN JUST a few hours it will be an entirely different world... a world of quaintly foreign cities, of picturesque fishing villages, of unspoiled lakes and forest streams, of majestic, snow-crowned mountains that rival the Swiss Alps.

And the little time it takes to "get there" becomes a part of the vacation, itself, when you travel on the limited trains of Canadian National Railways.

Luxurious observation cars that give the fullest views of Canada's magnificent scenery, large vita-glass windows that let the vacation sun pour through in undiluted rays, dining cars with unsurpassed cuisine, radio head phones at your chair.

Canadian National takes you everywhere in the Dominion. It operates the fastest service between Montreal and the Middle West. Takes you across the continent without changing cars...

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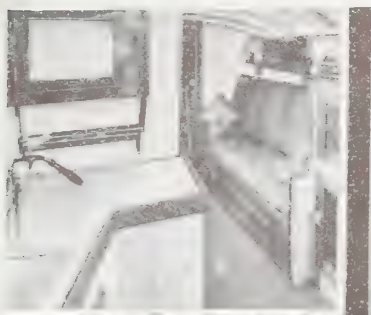
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Women appreciate the really good waves they can get on many of the Canadian National trains.



"Home Sweet Home" right on the water

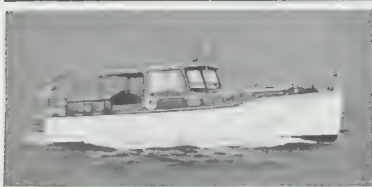
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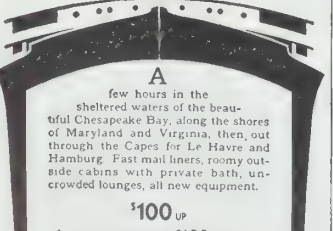
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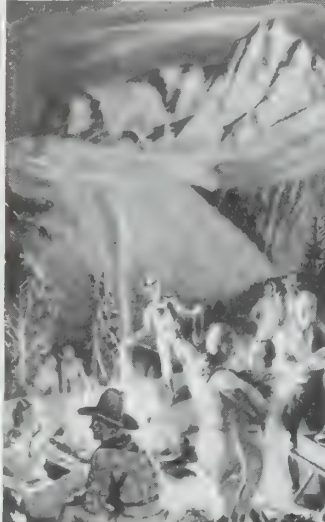
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There are many delightful beaches near Visby where, amid quiet surroundings, one may enjoy a dip in refreshing salt water, and a sun bath on the sand afterwards

(Continued from page 106)

In 1361 the king of the Danes, Waldemar Atterdag, sailed into the harbor of Visby and, having quite a way with him, arranged a clandestine meeting with the burgher's lovely daughter. The poor girl, as is the habit with women, believed in his ardently professed love and allowed him to enter the city. What must have been her disillusion when she saw his soldiers looting Visby of all its treasures, and how must she have felt later when, immured in the tower, she was told her faithless lover had set sail with all the city's wealth—even to the sacred ruby-red carbuncles from the west wall of St. Nicholas Church? But the gods avenged her, for they visited upon the marauding ships a terrific storm which wrecked the whole fleet. The carbuncles—so the fishermen of to-day swear—are still glowing like eyes of fire at the bottom of the sea and serving as beacons for all mariners.

Beyond the Maiden's Tower the wall turns at right angles and runs in a semicircle about the western and southern sides of the town, finally terminating in the ruined castle of Visborgs Slott, once the most noted stronghold on the Baltic Sea.

There are fourteen old churches in Visby and of these St. Catherine's, with its Gothic arches and pentagonal apse, is by far the most beautiful. The floor is of velvet grass, and flowers and ferns grow in the crevices of its ruined and shadowy pillars. Over the entrance door is a flower, stone carved, telling the story of a monk's unlawful love for a nun.

The town's marketplace adjoins St. Catherine's and, during some excavations here a few years ago, a grave was discovered—a grave many hundreds of years old. In it was found the body of a woman with two men at her feet. As I walked across this public square, I thought of the woman and wondered who the men were that had been buried with her—were they sons or lovers or slaves, and had

they rested peacefully together through all these centuries? (I doubted this, as there was a hatchet found by her side.) In the Visby Museum I gazed at the almost perfect skeleton of this woman and wished that it could speak and tell me its curious story.

By the ruins of the two small churches, St. Hans and St. Pers, was situated the "place of sacrifice," where now only the sunlight drowsily warms the stones while flowers sway about a tiny cottage where children play.

I shivered as I entered the sepulchral Church of the Holy Ghost. I ran up the narrow, dark, stone stairways to the broken roof for a view of the city, and drew a breath of relief when I found myself in the open again.

Leaning over the parapet, cushioned with brown and green moss, I allowed my eyes to run along the line of that marvelous old wall, ten thousand feet in length. It entirely sur-

rounds the site of the ancient city—which, by the way, occupied a much larger space than that covered by to-day's town. At close intervals along this wall rise towers, thirty-seven of which are still standing. A sky of indigo curved protectingly overhead. Here and there below me were vivid splashes of color from the roses.

In the distance, beyond the walls, I could see the site of Waldemar's Grave, as they call the section where three thousand Gotlanders died in battle and were hurriedly buried in a common grave. Earlier in the day I had read the Latin inscription on the stone cross: "In the year of our Lord 1361 on the third day after Saint James fell the Gotlanders before the gates of Visby at the hands of the Danes. Here lie they interred. Pray for them." No wonder the treacherous maiden was imprisoned in the tower for the rest of her life!



The south side of the burgomaster's old house is hidden by a great sap ivy—a huge, satiny curtain of jade green several feet thick. The burgomaster's house is now a museum

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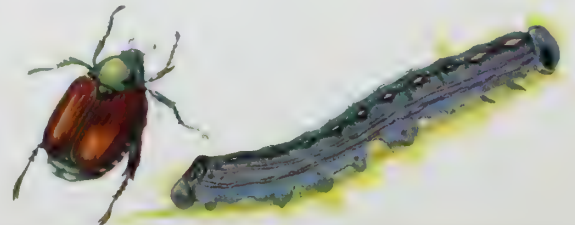
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THE old order changes. It has changed decisively in the manner of flower shows. Compare, if you can, any of the big spring flower festivals of this year with the flower shows of, say, twenty-five years ago. The present-day exhibition is a demonstration in the use of plants and flowers; in the older time they were demonstrations of cultural skill. I am not entirely satisfied that the tremendous swing to displaying the utilization of plants is entirely "to the good." Haven't we indeed gone to the extravagant extreme in the present direction just as formerly we went to the other extreme?

The cultivator derives considerable pleasure—kick, to use the expressive contemporary phrase—out of a magnificently grown plant of any kind whatsoever. Cultural skill is still the acid test of a good gardener, in one direction. In the contemporary flower show the culturist has to hunt into the remote corners and byways to find the finely cultivated examples. The space provided for them, even in schedule, is getting noticeably less and less. Yet cultural skill is the horticultural foundation on which the proper use and effective display of plants are built. In no way do I want to be misunderstood as depreciating the importance of the proper uses of plants. Unless those that are grown are effectively used, the original effort is in vain.

The attention given to and the interest evoked in decorative arrangements of cut flowers are parallel interests nursed into an important place by individual members of the multitudinous garden clubs. Practical usage of flowers in decorative arrangement offers a competitive field for many a woman who is concerned just as much indoors as outdoors. Floral decorative manners are subject to fashion and undergo changes, too. We are pleased to flatter ourselves by saying that we—the people—have become more artistic, which is to say that we of to-day feel that we are

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

much more enlightened and much more artistic, whatever that may be, than our forefathers. Even if it be not so, it is a happy conceit that can injure nobody. The old-time compact "posy" that was a kind of glorified cauliflower to-day awakens a reminiscent interest because of its pure quaintness, and we feel that it belongs to the age of hoopskirts and crinolines.

Then came the era of the more naturalistic bouquet, with the same conglomeration of color but the individual flowers singly displayed in a fairly natural manner. The same thing applied to vase arrangements and table centerpieces. Later came the phase of worship of the Japanese cult of flower arrangement which, to a large extent, we still have with us. Its very simplicity was intriguingly intricate, and it taught the effectiveness of a few flowers used in a perfectly balanced design—design based on definite laws and principles. Unfortunately, some flowers would not obey these laws which, starting originally on a basis of naturalness, became, as all such laws eventually must, quite artificial. A few of the most available flowers could not be employed—as for example, the Carnation, which develops an "un-Japanese" type of arrangement.

But progress rules, and at last came the "modernistic." Just what modernistic is may be hard to define; but as soon as it is accurately defined, it will become restrictive and

lose a good deal of the charm of daring originality that it now allows those who follow this scheme. Broadly, we may say that modernism in flower arrangement symbolizes pure solid masses of color boldly used in emphasis of structural line and mass. To me, modernistic flower arrangement has an irresistible appeal. Certainly it affords opportunity for the display of the intrinsic quality of each and every kind of flower. Some of its exponents do not stop there; they use anything that grows, borrowing from the kitchen garden even blanched celery stalks. In one display, I saw a combination of globe artichokes laid in a flat dish with a head of blanched endive! Everyone to his taste! That wasn't mine.

Particularly noticeable this year was the contest in modernistic displays that was the chief feature of attraction in the flower show, at Chicago, of the Garden Club of Illinois. Practically every club within a reasonable radius participated. To me it was a triumphant vindication of modernism in flower arrangement. Reproduced in black and white as on this page, the display loses much because color was such an important factor. The background was of black velvet with silver trim. The exhibitors were allowed unlimited freedom in their selection of schemes and in choice of container.

Modernism is bringing into legitimate use flowers that have been more or less difficult of arrangement in the past. Stately statuesque Callas and Anthuriums, for example. If for no other reason, this present trend serves a useful purpose in that it is teaching us to appreciate freedom in utilizing every flower that grows, and each one for itself. I, for one, feel that there lies concealed in every flower some element of beauty, and that the skill of the artist is challenged in devising a method to display it. Anything that will liberate us from the trammels of ironclad convention in flower arrangement is surely worth while.

Even in the absence of color these exhibits of the several garden clubs of Illinois display the effective line and mass harmony of the flower and container



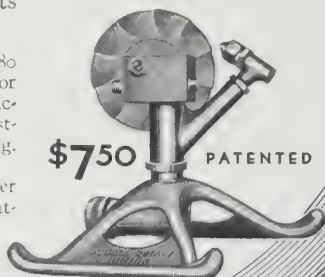
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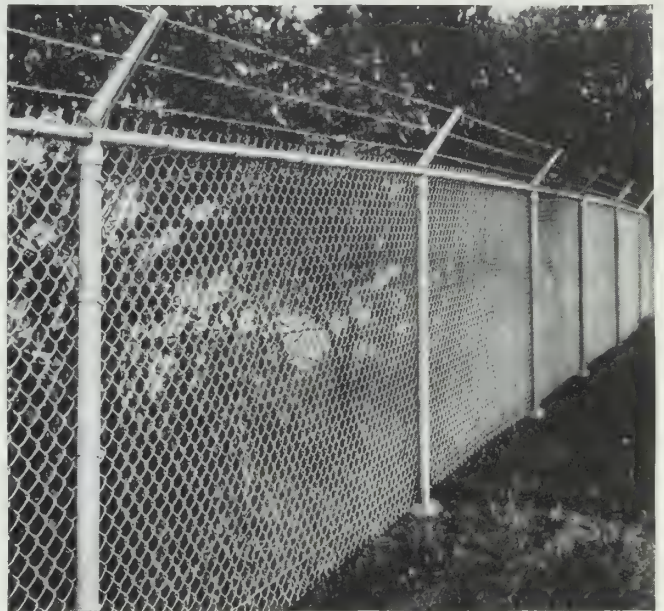
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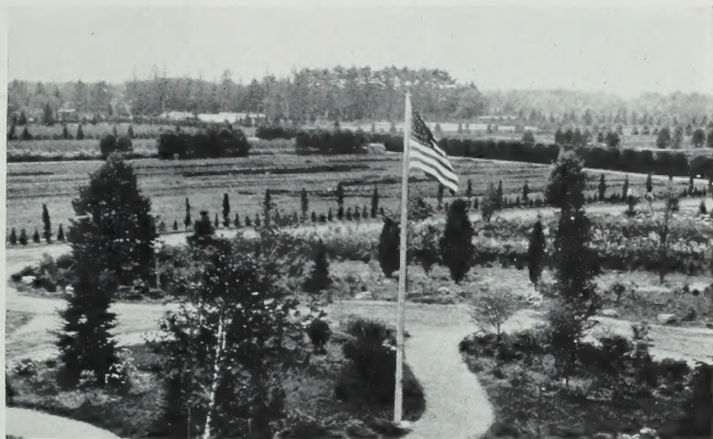
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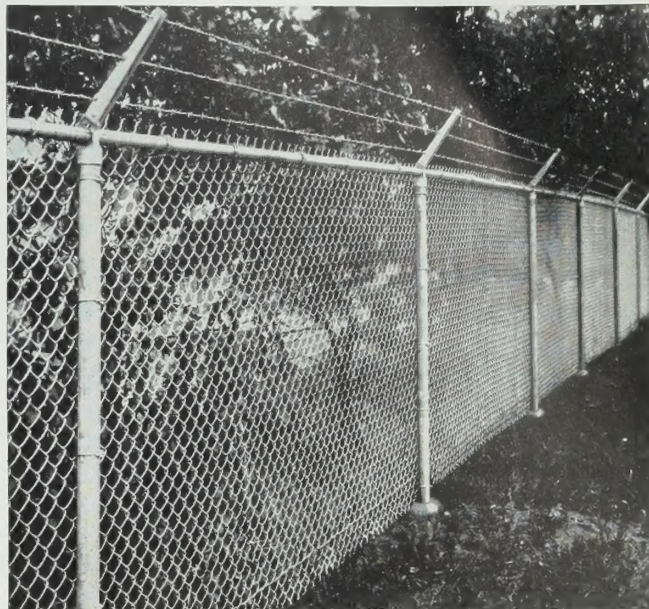
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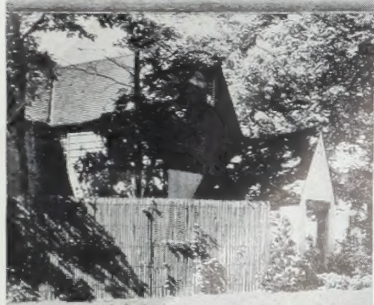
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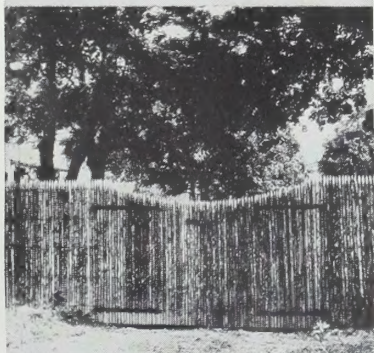
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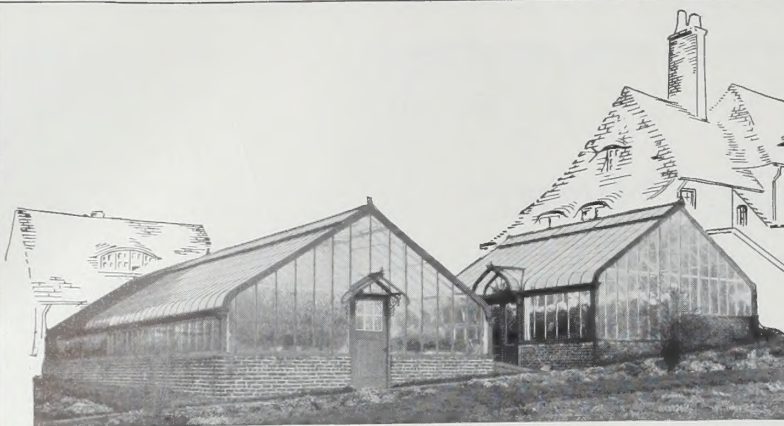
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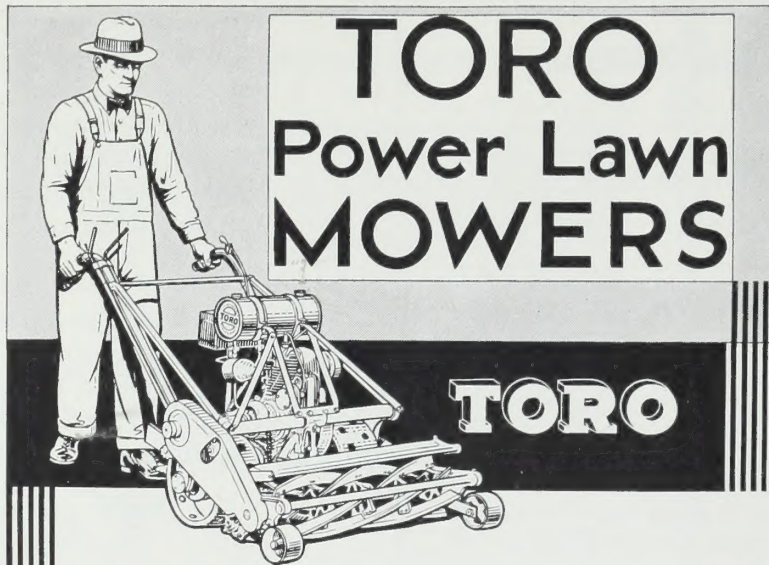
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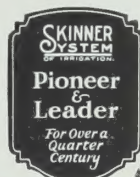
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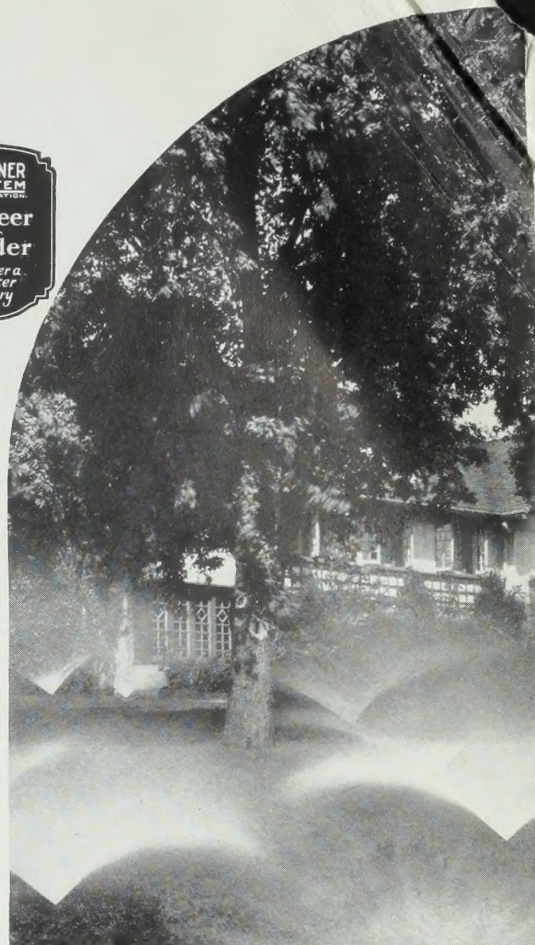
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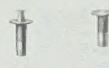
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